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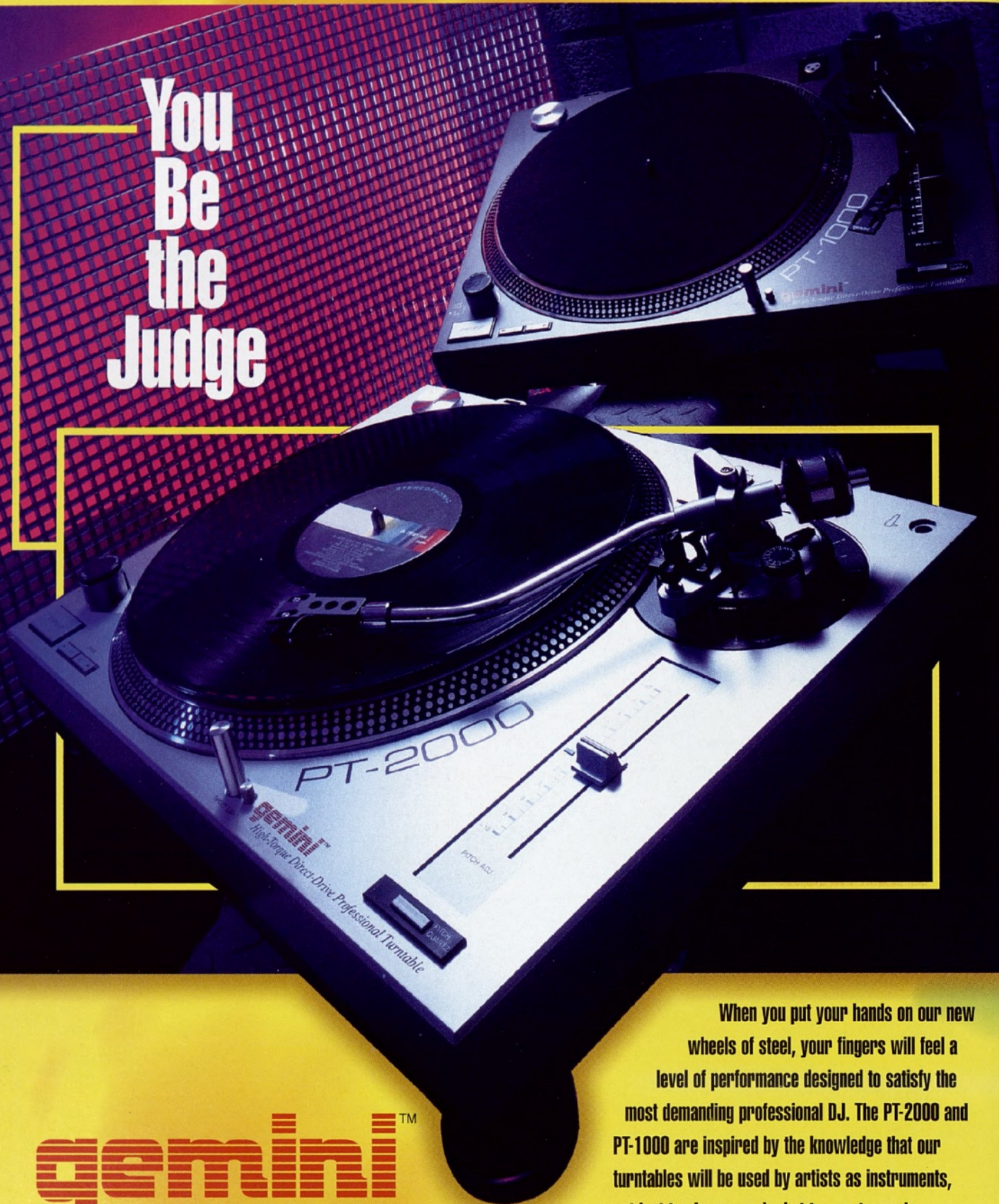
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It's Great to be Home!

January is probably the busiest month of the year for the people who supply us with the tools of our trade. With no fewer than three major trade shows during the month, DJ sound and lighting equipment suppliers are literally on the road more than they are at home. Exhausting as it is, you'd be hard pressed to find a true audio or lighting professional who doesn't find it the most exciting month of the year.

Adding to the excitement this year was the first Mobile Beat DJ Show and Conference in Las Vegas. As a grand kick-off to the new year, this show offered DJs and KJs from two countries an opportunity to learn some new tricks, network with other industry pros, and have some serious fun. If you were able to attend... thanks for supporting our debut trade show. We'll be announcing the dates and location of the 1998 show in our next issue. We guarantee there'll be a lot more space, many more exhibits, and full dance card of seminars, parties and special events.

No sooner had we returned from Las Vegas then it was time to return to the *left* coast for Winter NAMM. This is the premiere U.S. event for the music, sound and lighting trades, packed with innovative products and new twists on technology.

So while January has become the big month to attend shows, pick up some profitable pointers, meet new friends, check out the latest gear, hit a few parties and enjoy being part of a vast and growing profession, the best part is always getting back home and putting it all down on paper. So, in this issue, there's a special photo feature on the Mobile Beat Show in Las Vegas, complete with snapshots from the first ever wedding of DJs, for DJs by DJs. You'll also find a sampling of the new products introduced at NAMM in "Juice" and "What's New" in this issue. It was quite a show, so what we couldn't fit in this time, we'll have in the next issue.

Rounding out this issue is a profile on a DJ in North Carolina who is really revved up for the year ahead; Jay Maxwell fills us in on a fresh concept called Decade Parties; and George Mohr finishes up the spring cleaning project he started last time. Enjoy!

Robert A. Lindquist
Editor-In-Chief

Mobile BEAT

The DJ Magazine

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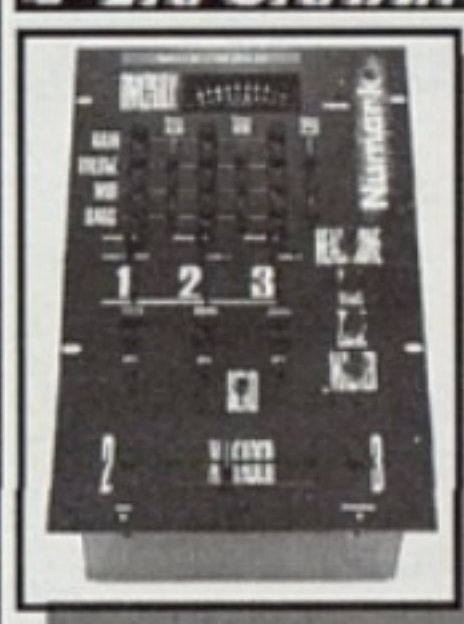
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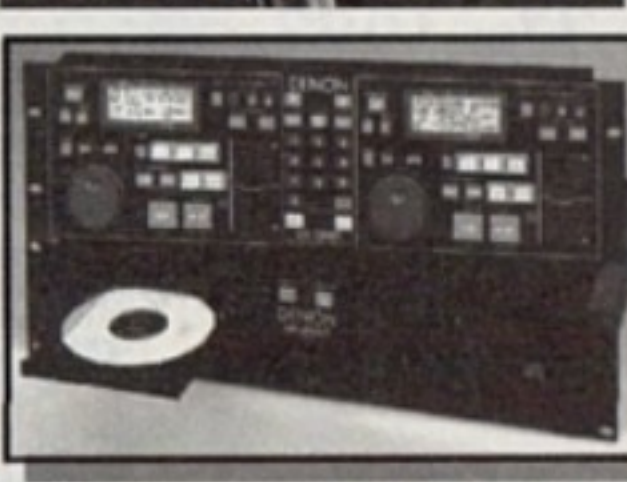
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FUNKYMIX ISSUE #26

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STREET DREAMS / ALL EYES ON ME - NAS & 2 PAC
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SPACE JAM - QUAD CITY DJs
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NEVER LEAVE ME ALONE - NATT DOGG
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RESURRECTION ISSUE #03

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DJs Strike It Rich!

20

Read about it for the first time or relive the experience — The 1997 Mobile Beat DJ Show & Conference in Las Vegas. Our exclusive 10-page photo feature begins on page 20. And if that's not enough, you can buy the cassette tapes of the seminars — order form is on page 24.

LEAN & LIGHT

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Mark Johnson explains that, if you know your music, less can be more.

DJ Shopper THUMPIN'

Henry Collins tells how to get more boom for your buck.



ProFile



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Steve Wozniak takes you on the fast track to meet Steve and Teresa Blackburn of Blacktop Entertainment.

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Mobile BEAT

The DJ Magazine

SURF'S UP!

Catch the beat on a boogie-board

IF you're tired of choppy, hit-and-miss mixing, check out BST for a smooth wave of music from track to track. BST puts an end to DJs' mixing wipe-outs with the first and only turntable-CD player duo with integrated beat counter technology.

The PR 136 turntable with its exclusive beat counter output and the CDD 356 CD player work in sync to provide seamless beat count mixing. The beat counter electronics incorporated in the CDD 356 has an automatic and manual mode, allowing DJs to enter the beat count or let the player calculate it and make the adjustments.

PR 136 Turntable

- A powerful high-torque motor for instant speed or quick return to initial speed
- Efficient magnetic braking system for instant stops
- LCD display shows the playing status and the percent of pitch variation
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- Direct drive for infinite manipulation capabilities

CDD 356 CD Player

- Digital technology for superior precision, speed and sound quality
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- Instantaneous start to eliminate missed cues
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Robert Lindquist - Editor
Mobile Beat Magazine

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FEEDBACK

Letters, We get Letters...

IN SELF DEFENSE

In the last issue (March '97), Art Galt of New Jersey blasted me — by name — about a tax strategy I suggested. In it I stated that I write off my equipment expenses all at once instead of depreciating it over many years. He referred to this strategy as "silly," and "ego gratification." While it's true that some things we do as DJs do inflate the ego, this is NOT the whole picture, nor is it the ONLY way I fight off the tax man.

My typical equipment expenses for an entire year are usually less than \$5,000 (with rare exception). The 30 cents on the dollar slam is ridiculous, because at ANY tax percentage, that amount is deducted BEFORE profit is taxed — am I wrong? (If you buy your equipment wholesale, you then pay a "use" tax, but this is usually still better than paying retail!)

Mr. Galt's final bit of advice is "Save the bucks for music." My typical music expenses usually EXCEED \$5,000. This may sound excessive, but when you figure that I not only spin mobile gigs, but also work clubs and dabble in radio and special programming, it is actually not bad at all. I do not buy gear at the expense of my music library! And I also write that off, too!

Having over \$10,000 in deductions each year saves me a TON in taxes! Further, when I retire I'll have a heck of a business that will far exceed the expense. Please explain the flaw in this logic.

Finally, this is just a small part of the overall picture, as I said. When

you also deduct your vehicle (yes, I have a dedicated business van), office supplies, space, equipment, phone and pager bills, payments for roadies and trainees... I think you get the idea.

I stand behind my premise that upgrading is a way of keeping more of what you make. There's also the less tangible benefit of keeping your system sounding (and looking) good, which translates into more gigs! That's a benefit beyond budget!

Stu Chisholm

Stu & His Crew

Centerline, MI

KUDOS... WE THINK

You have to admit that being 20 years old and booking weddings like the 25 year pros is not an easy feat. Even more intimidating is to attend a disc jockey trade show with 1,000 of your closest friends who are nearly twice your age. I did just that for three days when I attended the Mobile Beat DJ Show & Conference at the Crowne Plaza in beautiful Las Vegas, Nevada on January 5-7. I was in for a treat, which consisted of three days of excitement and nights filled with dancing and laughter.

From the seminars to the exhibitors, one could agree that there was something for all ages to enjoy. I'm sure that even the littlest of ones, like Steve Wozniak's daughter, enjoyed the Kick-Off Party featuring a Wackiest Costume Contest. It was hosted by John Rozz, who handled the crowd with finesse. He enticed crowd participation unlike any other, inviting individuals from the room and using them to show other curious DJs new tricks-of-the-trade that only a multi-decade pro could teach.

At first I thought the three-day program would be flawless, and full of new and innovating ideas that I could use to be ahead of the game. I guess I was wrong when Marci and Frank Whyte's wedding on the second night came rolling around; I was left in the dust thinking to myself, are these really Dream Team DJs hosting a Dream Team wedding reception? It wasn't the individuals partaking in this event who weren't professional or experienced in the field of hosting a wedding reception, but I was anticipating it to be a

guest to a group of innovators showing off their out-of-the-ordinary moves and washing away the competition, like the Olympic Basketball Dream Team. I even remember that someone had mentioned to me that one of the dances was performed slightly off-beat. Despite Tuesday night's event, *Mobile Beat* put on a show that was well worth more than \$125. See you next year!

Sudee Mann
Preferred Mobile Music
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Fullerton, CA

WAR STORIES

I was asked to fill in for a MDJ friend, as he had a double booking. All I had was a client name, time and location for their four-hour party. After I started playing typical adult-listening music to start the party, I noticed that there was a certain somber look on everyone's face. Now I've worked with a hard crowd before, but these people didn't want to do anything. I walked to each of the tables and personally asked if there were any requests. This wasn't an ethnic event but I must have been speaking Swahili for the absence of answers. After a while, I returned back to playing nice lite-FM music and everything was fine.

During the third hour, the host of the party, accompanied by an older woman and her adult daughter, came up to me and asked to use the microphone. I noticed that both women were teary eyed, but kept it to myself. The host asked for everyone's attention and proceeded to offer a plaque to the widow and

her daughter.

What I found out later was, this group was having their somewhat annual party to commemorate the recent death of one of their World War II buddies. Apparently all the husbands served in the same unit in Europe and get together to give a plaque to the surviving spouse when any of them dies. Call me old fashioned, but aren't Mobile DJ events supposed to be happy and lively?

Well, I un-cued "Celebration" and continued to play the lite-FM music and actually got a few compliments for my decorum during such an occasion.

John Markhan
Teaneck, NJ

I'VE GOT FEEDBACK

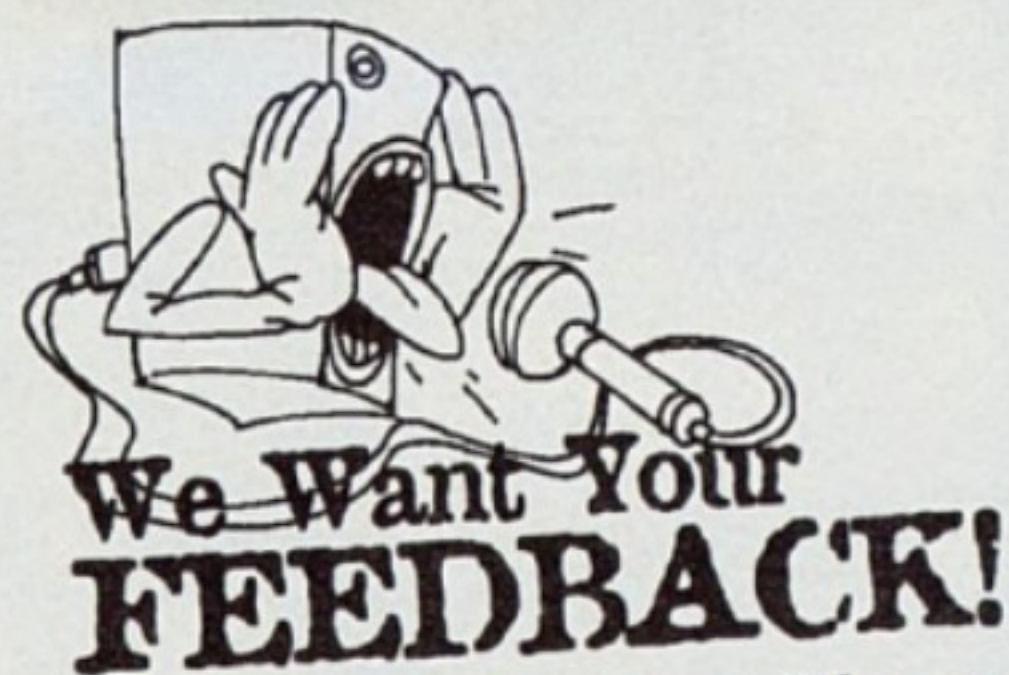
I had seen a tip suggesting that feedback from wireless microphones could be reduced by turning down the gain on the mic/transmitter and turning up the level on the mixer to compensate. You should read the following response I got from Shure's technical support:

Unfortunately, feedback is a physics problem. There is no cure for feedback. The best way to avoid it is to get the microphone as close as possible to your mouth and keep it as far as possible from the loudspeakers. You can mathematically determine that these distances are the most significant aspect of feedback reduction.

Reducing the gain on the bodypack and increasing the mic level on the mixer will not improve your feedback reduction. In the end, the microphone level ends up being the same. By reducing the gain on the bodypack and increasing the mic level on the mixer you are decreasing your signal-to-noise ratio. Thus the sound quality from your microphone becomes progressively worse.

Shure Applications Group
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productapps@shure.com

Steve Rothkin
Dancemasters Disc
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Poughkeepsie, NY
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Four hot ways to smoke vinyl



Getting the best sonic performance from vinyl is a demanding task for an audio cartridge...especially when it comes to back-cueing and scratch mixing. To get the best sound quality and trackability from vinyl Stanton offers four hot cartridges designed to smoke up any dance floor.

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680EL

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500AL

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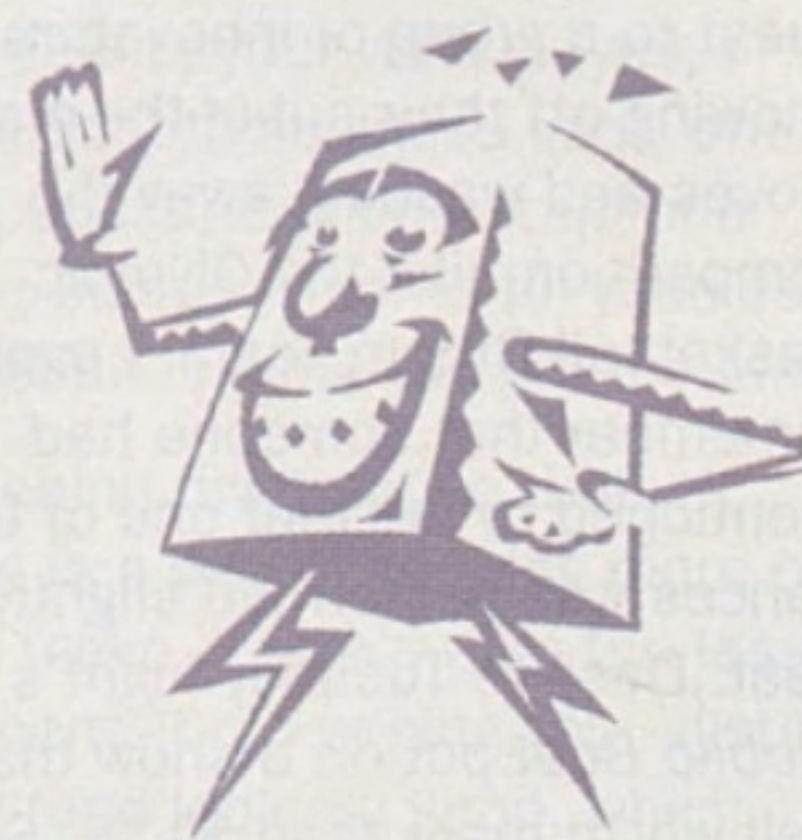
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WINTER NAMM BRIMMING WITH PRACTICAL INNOVATIONS

With the DJ Show in Vegas still fresh in our minds, it was off to the 1997 Winter NAMM (National Association of Music Merchants) to preview a parade of new DJ/KJ products. From the highly enhanced Gemini 9800 dual CD player, to a supercharged new line of Stanton phono cartridges, the annual event in Anaheim, Calif. again proved to be the ears of the industry, open to the needs of mobile spinners and entertainers. Keep an eye on *Mobile Beat* for "Scoops" and reviews on these new products and more during the coming year.

IN THE GROOVE

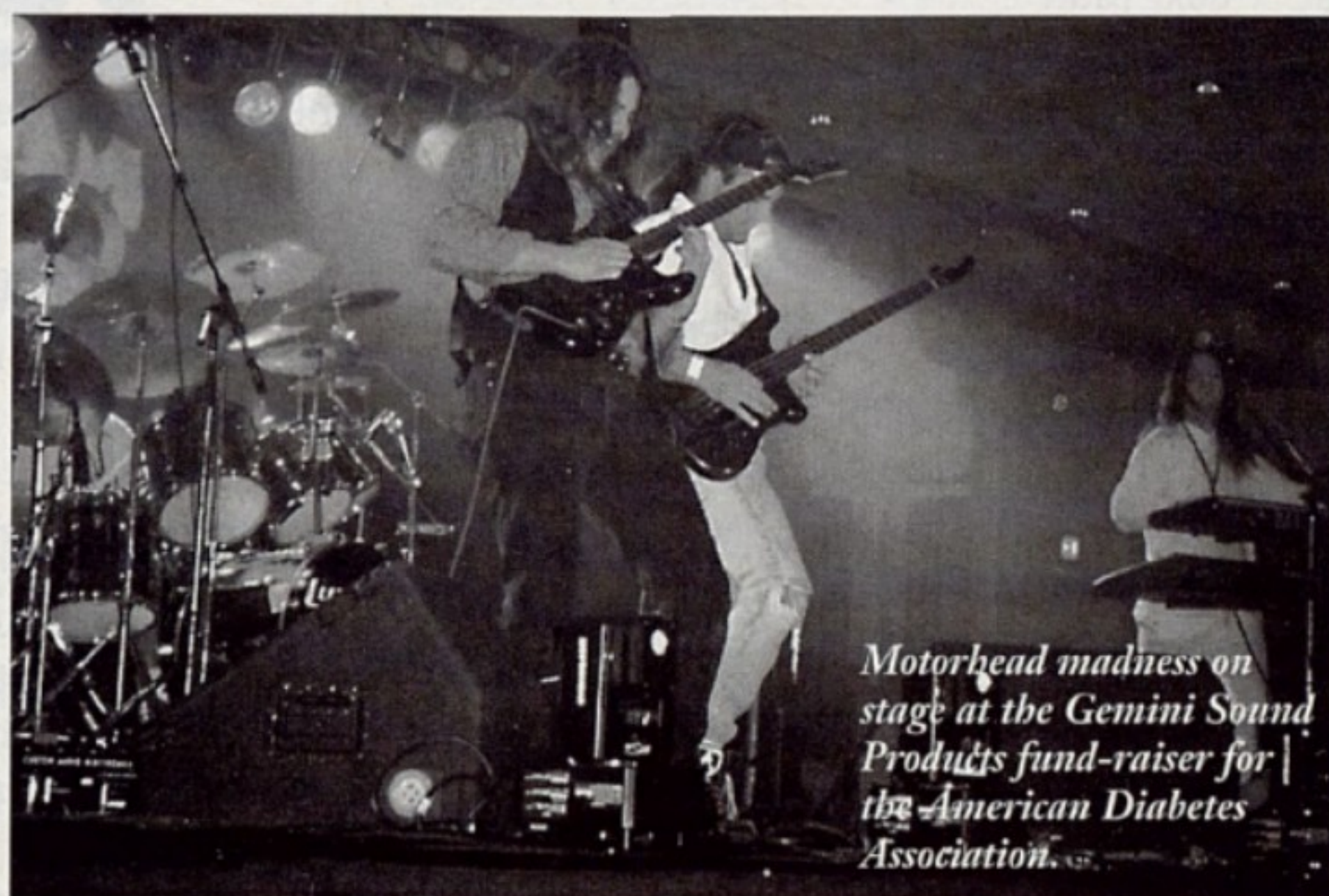
Hot on the heels of the ultra popular Trackmaster, Stanton Magnetics has introduced the Groovemaster phono cartridge. Similar in design to the Trackmaster, the new unit features a pumped up output of 7.0mV. Tracking force is between 2 and 5 grams with tracking and back cueing performance that exceed Stanton's already high standards.

If you need even more punch, the new 680HP has an 8.0mV output and wide-frequency performance to really quake the floor. The low, deep bass and rich, silky highs are uncommon in a cartridge capable of meeting the tracking and back cueing demands of DJs. In addition, if you are already using a 680 series cartridge, you can reap the same benefits simply by upgrading to the HP stylus.

POTENT PLAYERS

Gemini's new 9800 dual CD player marks the beginning of some radical rethinking in CDP design — sure to benefit mobiles. Features of the digital CDP include two cue points, direct track access, jog/shuttle wheel, cue-to-music and a continuous play mode that replays track one after the final track. Also joining the Gemini line are two new turntables. The TT 1000 and TT 2000 have torque that rivals the industry standard Technics 1200, and at substantially less cost. All are backed by a three-year warranty.

BST's new CD356 is the company's top-of-the-line digital CD player with a built-in beatcounter. Other bright points include cue-to-music and jog/shuttle cueing, with a quick find feature making it easier to locate high number tracks on effects and samples discs. When used with a BST mixer, the CDP's instant start function starts play as the fader is raised.



Motorhead madness on stage at the Gemini Sound Products fund-raiser for the American Diabetes Association.

MARVELOUS MIXERS

The big news from Numark is the new Performance Series featuring the DM 1825X with built-in Beatkeeper™. The 19-inch unit has five line, three phono and two mic inputs, three-band EQ, panning and gain controls on each channel and assignable 35dB cut switches for treble, mid and bass. The compacted version of the single rack space Beatkeeper blends neatly into the modular design of the board. Like the rackmount model, the Beatkeeper provides an accurate indication of the beat up to eight sources (four at once), via LED readouts. Options in the Performance Series offer digital sampling and multiple zone output.

In the mid-range line from Numark, the 1600 series offers the same quality and versatility as the high end with fewer frills.



BST's line of CD Players and Turntables

cont'd page 12



Before we developed our innovative new XLT™ high performance systems we asked more than 1000 working Musicians and DJs for their definition of today's superior sound system. It was unanimous.

EXPLOSIVE PERFORMANCE, THEY SAID. BULLETPROOF PROTECTION CIRCUITRY. INDESTRUCTIBLE CONSTRUCTION. USER-ACTIVATED CONTROLS. AND NO COMPROMISE ON QUALITY! THANKS, EVERYBODY.

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Euro™ Cleaner will keep your heat exchanger free of residual gook, and prevent clogging when used on a regular basis. Available in 8oz.

Health Warning: Vapor from this fluid, like any other common material in an aerosolized state, may be irritating to or cause allergy symptoms in some persons.

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JUICE

cont'd from page 10

The DM1685 has eight music sources and two mic inputs. Dual six-band EQ effects on all channels and a 12-second, 16-bit digital sampler with four selectable memory banks is standard.

Another attention getter at NAMM was the HIFE206 from BST. This hybrid mixer provides four phono/line inputs and five microphone inputs. It's perfect for DJs who moon-light by using their rigs for PA, and for KJs. All inputs have bass and treble controls.

Pioneer grasped the

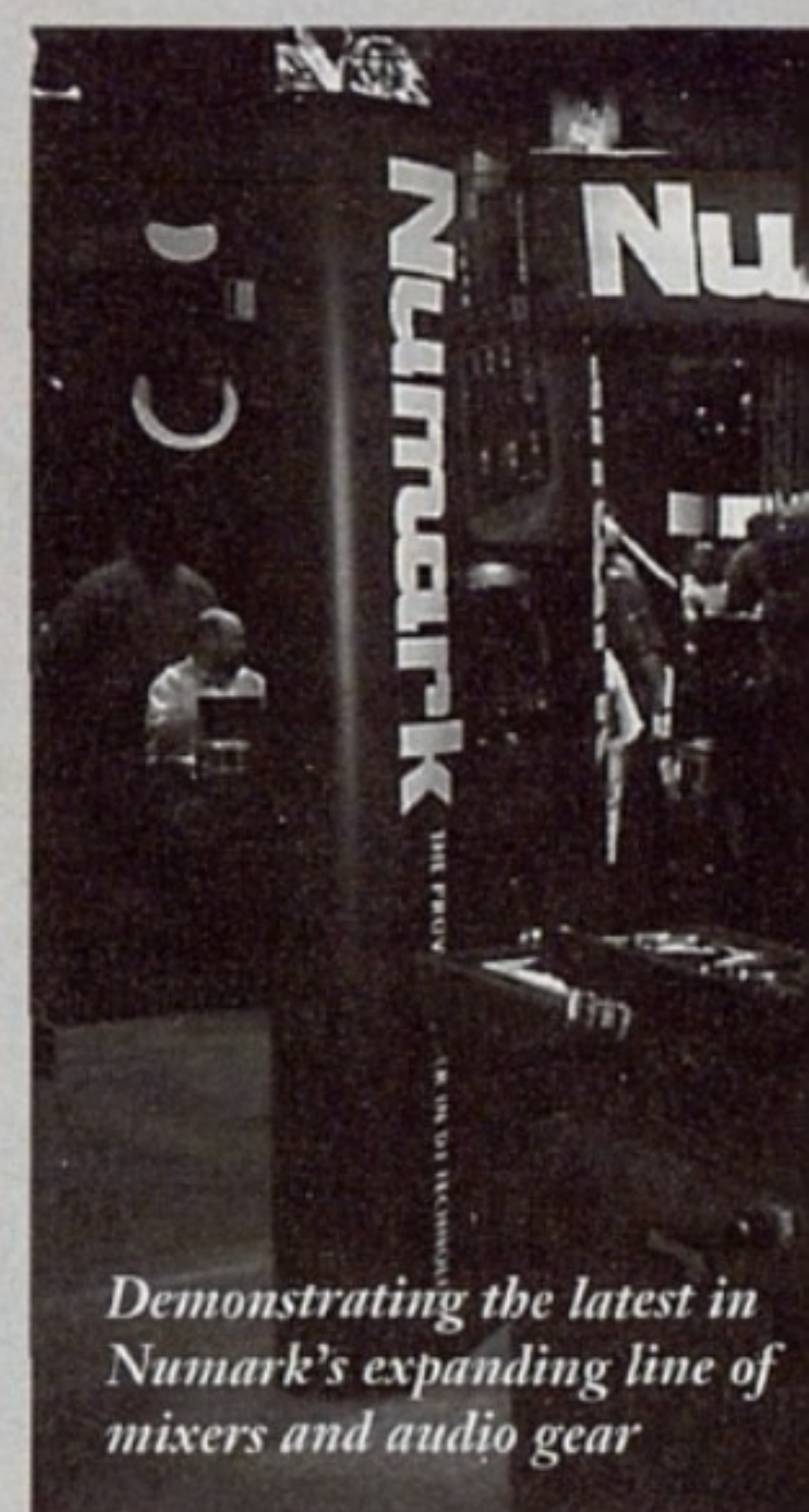


opportunity to debut the DJM-300 mixer. With a suggested retail of \$799, the DJM-300 is packed with many features of the larger, pricier DJM-500. The new board has two phono/line inputs and a single mic input. Each source input has an auto BPM counter with LED readout, trim control and three-band equalization. As for all the neat special effects, in creating this scaled down version, they remain exclusive to the 500.

AMBITIOUS AMPS



Crown celebrated 50 years in the audio biz with an amplifier applauded as one of the best new products



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at the show. The K2 is the world's first amp to use Crown's proprietary Balanced Current Amplifier (BCA™) circuitry which delivers exceptionally high power with virtually no heat. As a result, the 2,500-watt (475 p/c into 8 ohms) amp requires no fan and consumes less power than conventional amps. Best of all, Crown claims the K2 will deliver the superior sonic accuracy the company is known for, from crystal-clear highs to chest-slammings lows. Like all Crown amps, the K2 is backed by Crown's three-year, full no-fault warranty.

In the race for sheer brute force, Crest's new CA18 is



specifically built around requests from DJs for an affordable, high-powered alternative for speaker cabinets rated at 1,000 watts at 8 ohms. The amp is rated at 1,800

cont'd page 16



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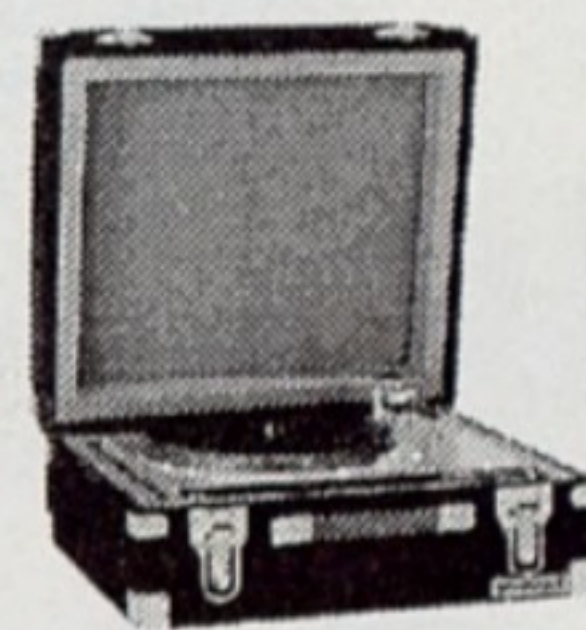
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LIGHT JAM



The wildest interactive product at Winter NAMM was the Synth-A-Beam MIDI (Musical Instrument Digital Interface) system from American DJ. Using standard Par 36 pin spots (or other directional lighting fixtures) and special sensors mounted in a durable floor strip, the Synth-A-Beam system is a virtual keyboard in the air. When a beam of light over a sensor is interrupted, the Synth-A-Beam MIDI interface triggers a MIDI device such as a drum machine or sampler.

Each beam represents a separate MIDI note and triggers a separate sample. It can also be used with lighting to effect a scene change or mirror/color/gobo movement. Up to 16 channels, in two zones, can be controlled with the standard system. An expansion unit brings the total up to 64 channels and eight zones. For interactive DJs looking for the latest high tech toy to dazzle and excite the crowd, Synth-A-Beam is a natural. It utilizes standard lighting fixtures and requires very little extra equipment. But when the crowd experiences the thrill of laying down tracks or triggering various sounds and effects simply by running their hand through the light beams, it may steal your whole show.

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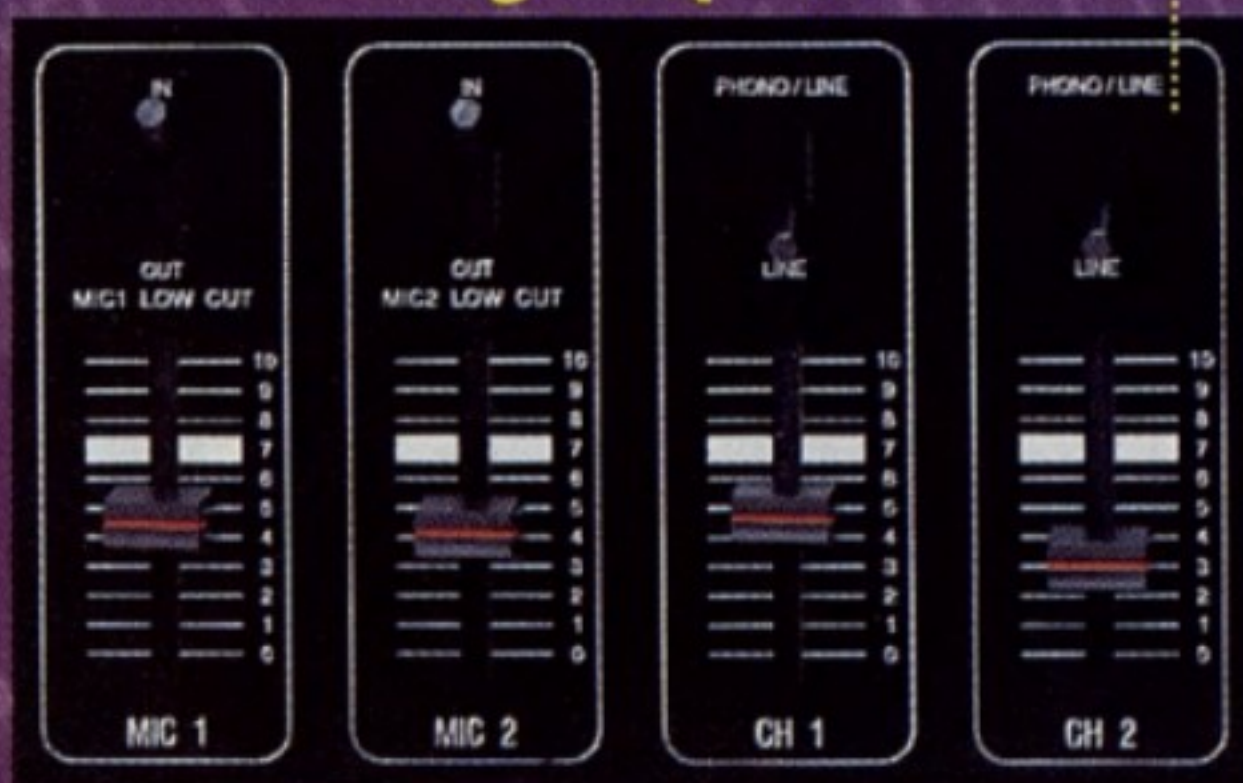


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cont'd from page 12

watts at 4 ohms and 2,500 watts at 2 ohms. A natural expansion of the CA Series, the CA18 takes its cues from the acclaimed Professional Series. Like all CA Series amps, the CA18 features TourClass protection circuitry, toroidal power transformers and Crest's renowned "overbuilt" power supply.

ALSO IN AUDIO

Rane's Mojo Series continues to grow with the addition of the MC22 Dual Channel Compressor/Limiter, a.k.a. The Mojo Squeeze. With balanced XLR and 1/4-inch inputs and program dependent attack time, this is a DJ/KJ friendly piece of processing gear that can help you maximize the efficiency of your system. By narrowing the dynamic range of your program, you'll get better control over feedback and a louder overall sound. LED meters are provided for optimal gain structuring. To pack the most in a single rack space, Rane's MQ302 stereo 1/3-octave EQ uses just one set of faders for left and right channels. XLR and 1/4-inch ins and outs aid set up. Other products in the Mojo Series include the MX22 and MX23 stereo crossovers and the MH4 four-channel headphone amp.

Among the best new products for DJs, KJs and singers is the new ProStar series of UHF and VHF wireless microphones from Telex. Responding to

customer demand, Telex designed both units in rugged, half-rack space, plastic cases. An available rack tray accommodates two units, reducing rack space requirements. Both systems are available in lapel and handheld versions; the handheld offers the choice of a condenser or dynamic microphone. With the VHF range becoming more and more crowded, the emphasis is on UHF, where there is still plenty of room to expand. According to Telex, the ProStar UHF model offers power and quality beyond any system in its price range, which is about the same as the company's older VHF equipment. Expect the new VHF line to be even more cost effective.

GLi/Lineartech introduced the GQ 2010 15-band stereo equalizer. This single-rack space unit offers DJs a cost-

effective way to better control their sound without giving up a lot of rack space.



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Also new from GLi is the DC3000 CD player, featuring the quality and features of the popular CD5000 in a single drawer format.

One of the most practical DJ products at the show, best categorized as a DJ accessory, is a new line of colorful metal covers designed to renew the look of your Technics 1200 turntables. The covers are available in 15 colors at a cost of \$80 a pair, available from Omnisistem. Also showing from Omnisistem were the new liquid light oil wheel projectors and DMX Rotoscan 12-color intelligent lighting systems.

LIGHTER SIDE

New from Ness is the Bliss II effects projector. This projector produces 20 rotating beams that dance to the music while changing colors and gobos. A specially designed 360 degree wheel has 16 positions with a combination of nine pure color and eight gobo patterns. In lighting control systems, Ness introduced the MCS-2400. This new mobile controller is a dual function four-channel relay and mobile pack in one unit. It chases to the music in stand alone mode or can be used with a controller and cable as a remote pack.

The Lytequest booth was awash with color and movement provided by the Motorhead. This affordable intelligent lighting effect can be mounted and operated from any angle. Pan, tilt, gobo, color and dimmer can be

preprogrammed with the DMX 512 standard lighting protocol.

In answer to the common concern of Mobile DJs everywhere, Lytequest and Ness (and soon other manufacturers) introduced "hazers." Unlike foggers, haze machines use a water-based haze fluid that does not set off smoke detectors. Another advantage to hazers is that they run constant, instead of bursts, keeping the particulate level in the air consistent. The air is much easier to breathe and the chance of complaints from clients and facility managers is greatly reduced.

Located a short drive from the convention center, at Beyond Sound, KLS displayed their line of lighting effects, which took the "Best Light Show" award at LDI. Topping the line is the Mobile DJ series of effects. These downsized versions of the KLS club line offer mobiles maximum bang for the buck in compact, high-tech effects. The new KLS fogger, which is already getting attention from DJs looking for a compact, high output fog machine, enhanced the show.

And speaking of lighting, who do you call when the bulbs burn out? Gecko is a new source for virtually any type of lamp you should ever need, from par lamps to specialty bulbs for effects. Gecko products are available from Visual Effects (800) 422-3639 or call (810) 647-0275 for a dealer near you.

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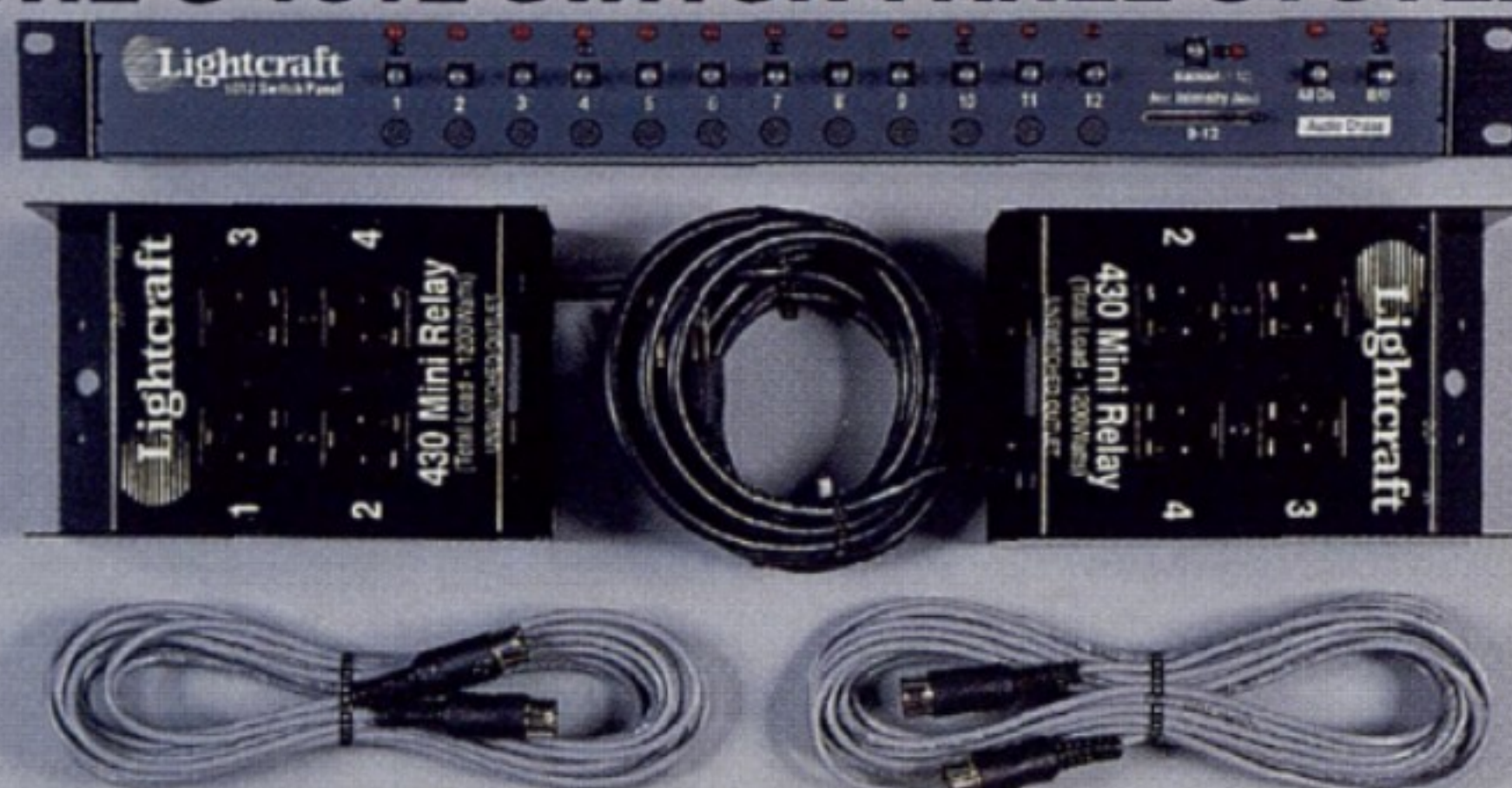
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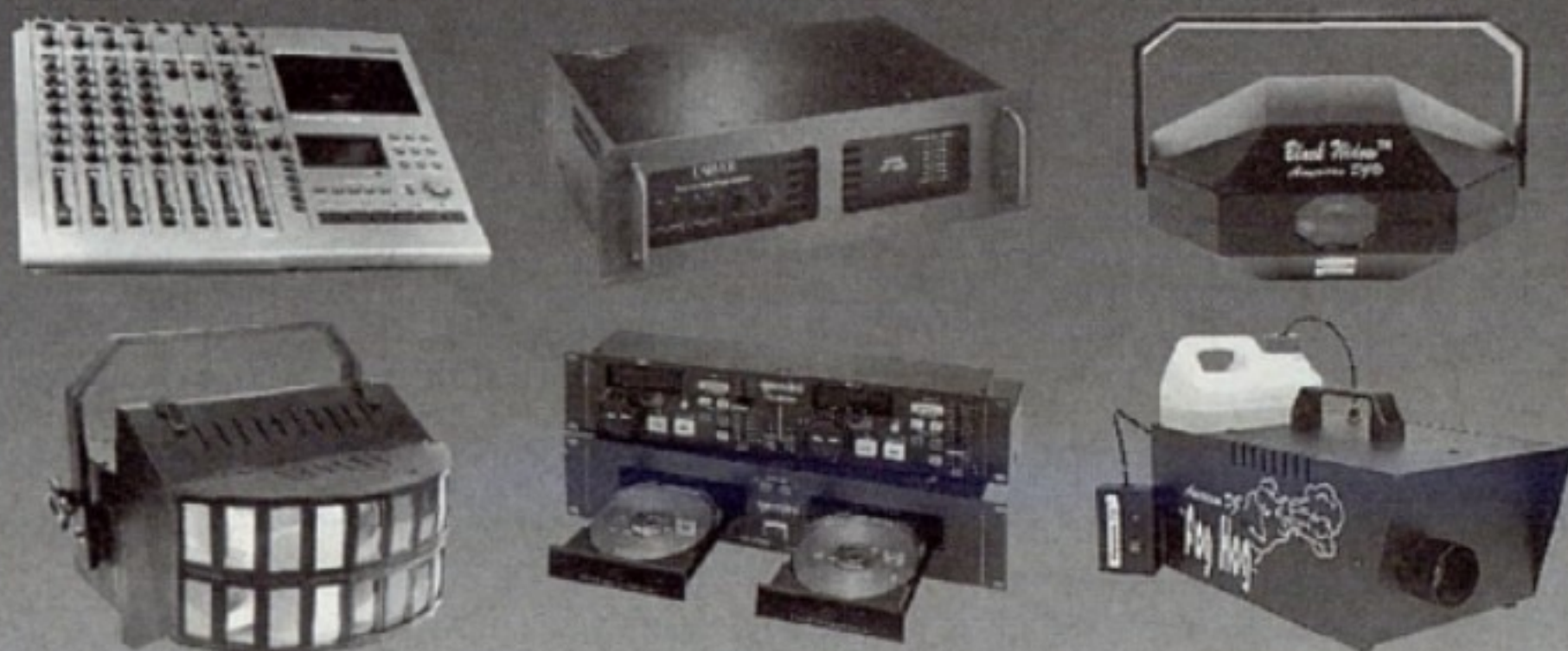
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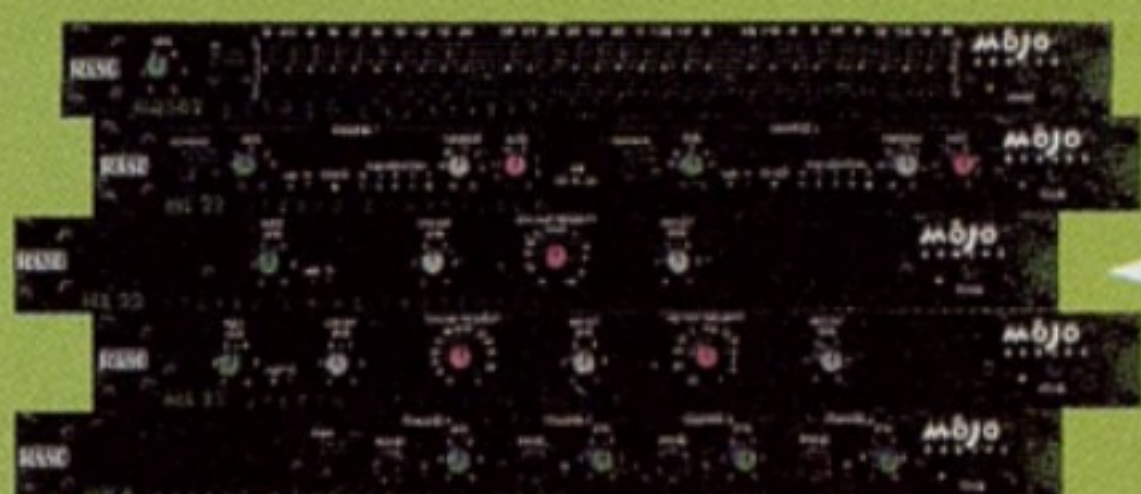
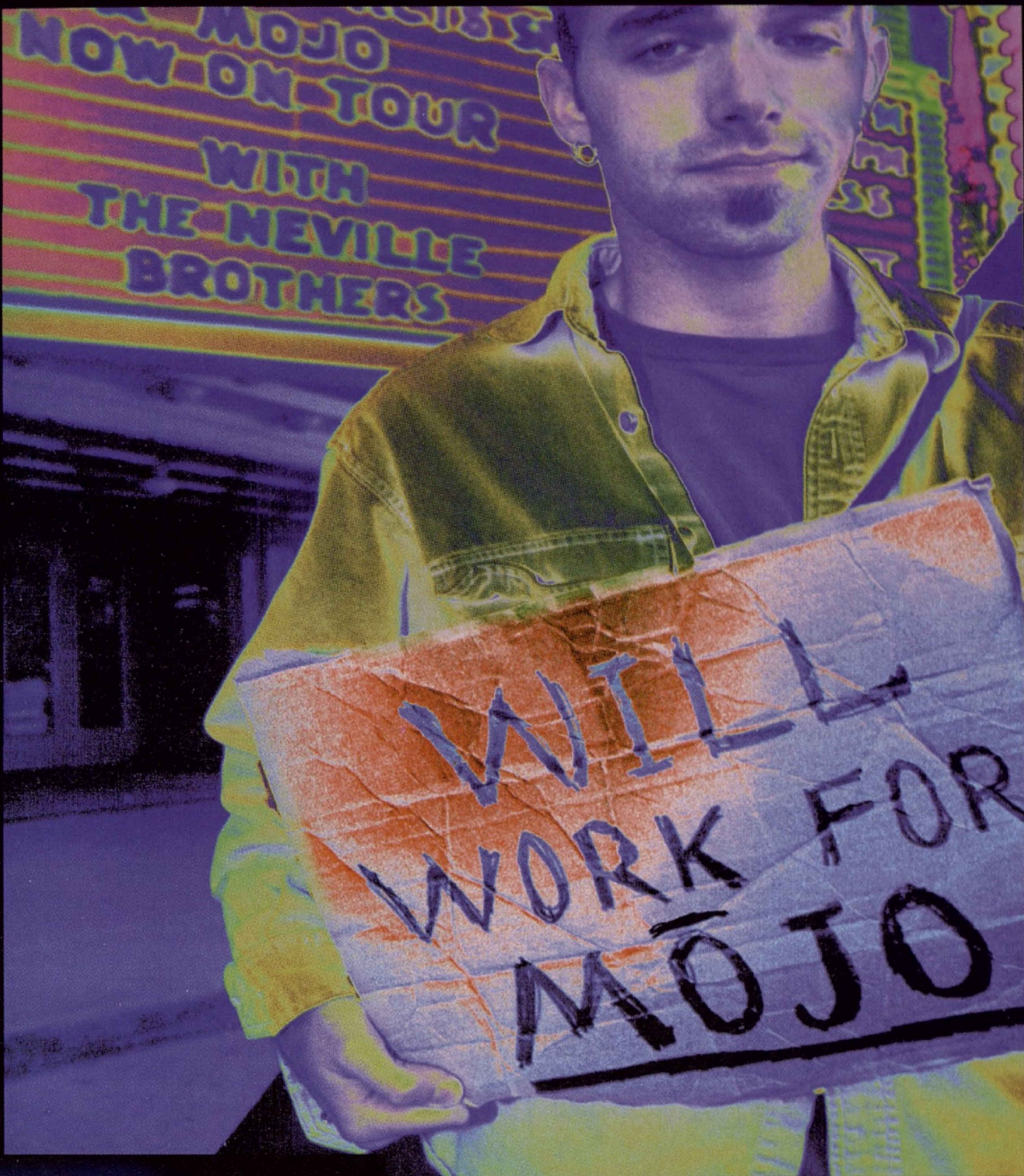
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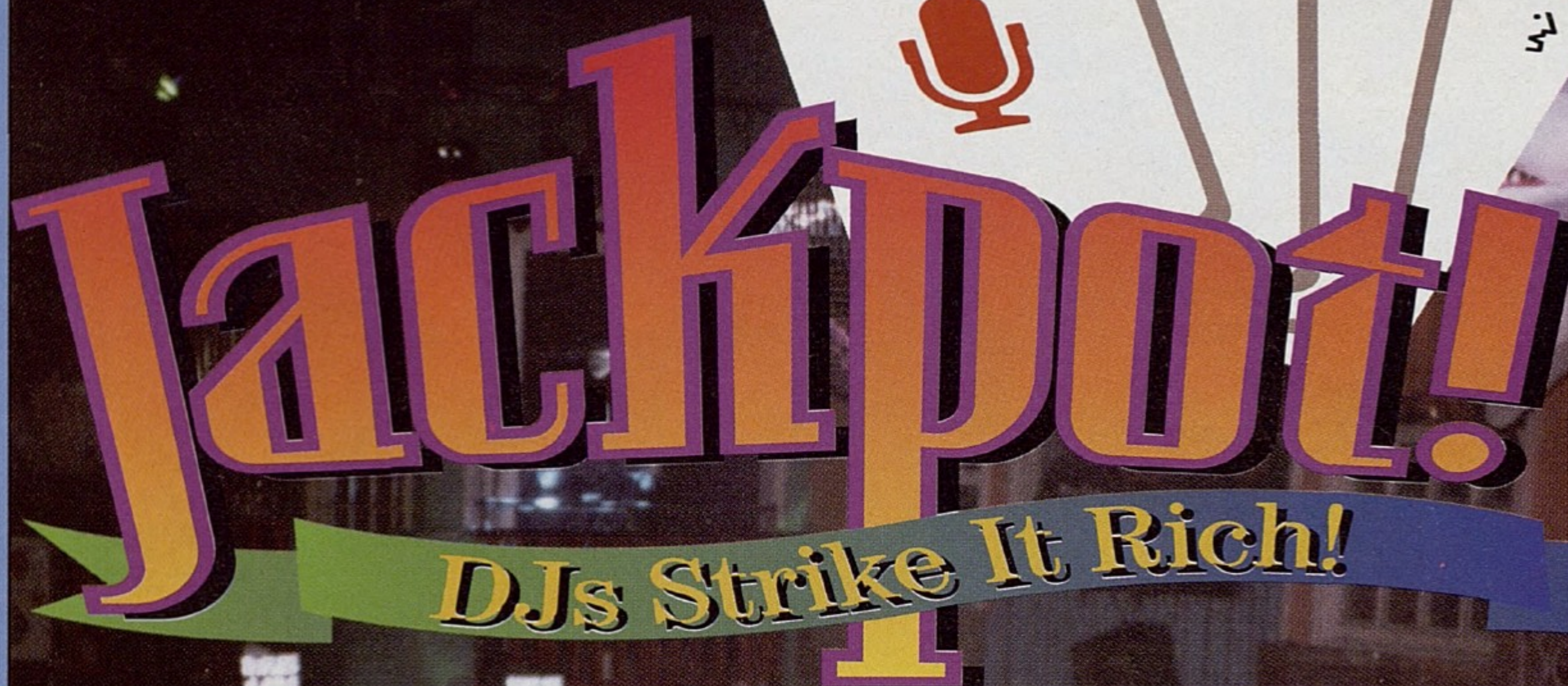
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"The conference made a big difference by taking the mobile entertainer seriously."
Kevin Jacques, BJ Entertainment,
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Call it a stretch, bend or twist, it was a unique departure from DJ trade show tradition. The exhibits, displays and presentations literally engulfed attendees throughout the hotel. In virtually every nook and cranny of the Las Vegas Crowne Plaza, there was something to see or someone to meet. From the exhibit halls to the atrium, spilling into the parking lot and even around the pool there was plenty for DJs and KJs to see, hear and do. High in the tower, an "Animal House" mentality reigned as DJ Associations from the U.S. and Canada, engaged in collegiate rituals, hosting parties lasting into the early morning hours.

Mobile Beat's first annual DJ Show and Conference (January 5-7), cosponsored by American DJ Supply, Sound Choice, and Pioneer, is now just a hazy memory for the 1,100 plus attendees; brave souls who answered our call to party in this desert paradise. For those of you who missed the fun, here's a taste of what's cookin' for next year. For those of you who were on hand, here's a little romp down (recent) memory lane.

SILLY SUNDAY

While the seminar portion of the program began Sunday at noon, it was Sunday night's opening bash and "Wear Your Wackiest" review that was the hit of the day. DJs took the stage and filled the dancefloor with skits, interactive inventions and crazy antics too numerous and humorous to describe. But it wasn't all fun and games. There were also moments of serious sweat-burnin' as nationally known dance instructor Christy Lane and Mobile Beat's own Hillbilly Rick set the crowd movin' with a few new steps to take back home.

In celebration of the art of extreme partying, attendees formed a huge conga line that snaked through the hotel, giving all a chance to select their own wacky winner. When the parade had passed, cheers and applause went to Lano Tondou of Wainwright, Alberta. For most on hand, the show was a well deserved break from the busy and exhausting holiday party season. For Tondou's recreation of "DJ Fred" (based on the character featured in the June/July 1996 issue of Mobile Beat) it was just another night of lugging a roadcase around a hotel ball-room.

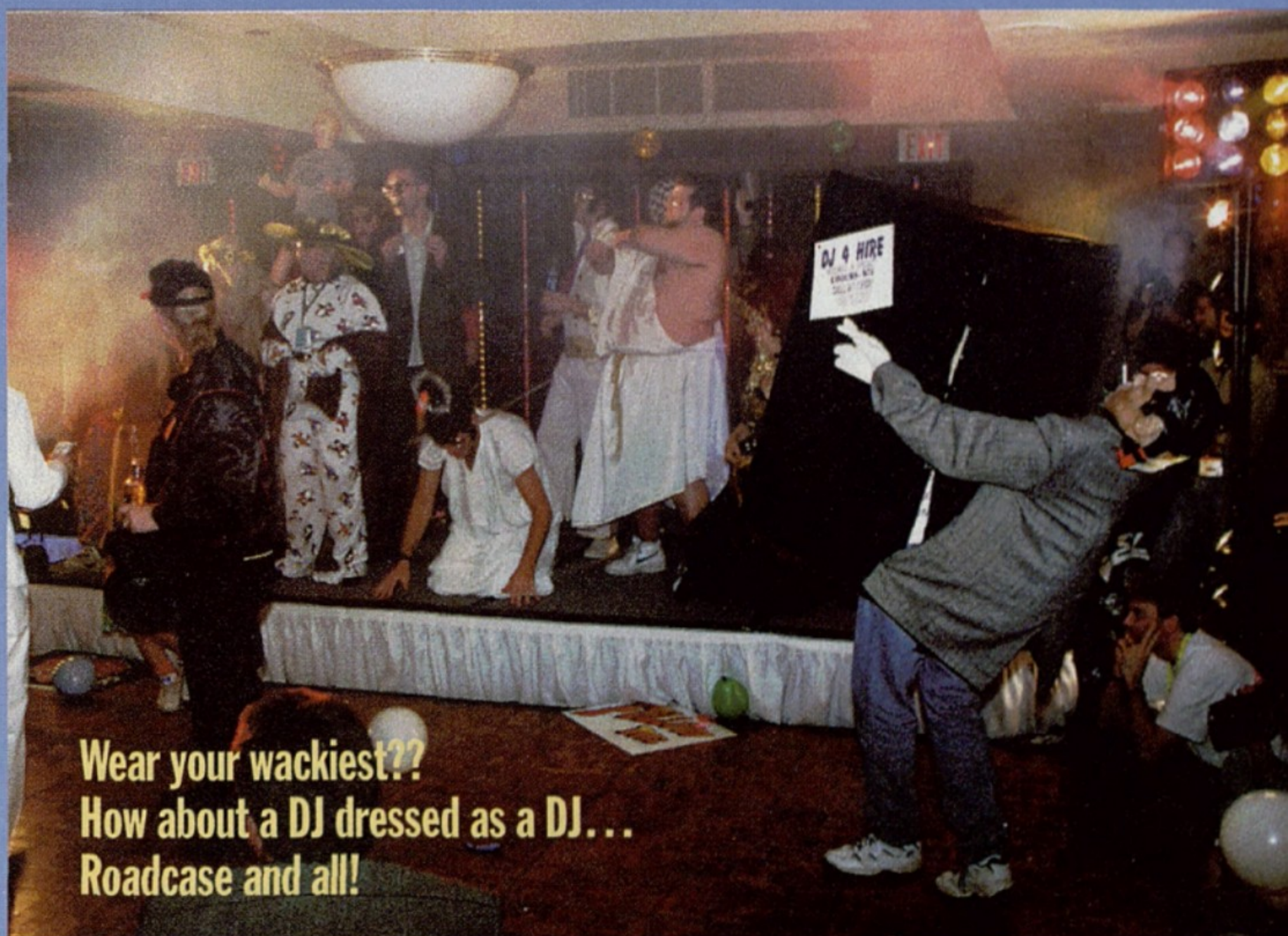
"I walked away with some great information." Jodi Harris, Sight and Sound Entertainment, Las Vegas, NV

Outside the party room, Dave Davidson of Cedar Rapids, Iowa demonstrated his "Human Jukebox" and out by the pool Colorado Sound N' Light provided a live video feed of the event and lightshow.

SERIOUS SEMINARS

The extensive seminar schedule kept attendees' attention throughout the day. Topics ran the gamut from the basics of starting a DJ service, presented by Dennis Hampson, to Andy Ebon's discussion on networking techniques and fighting burnout. On the performing end, attendees gathered tips at sessions covering school dances, Bar and Bat Mitzvahs, karaoke, video dance parties, and Latin music. Jon Michaels, Roger Wiley, and Fritz Guth tackled the technical topics. Other business subjects put before the crowd included business payroll and subcontractors, the internet and ways to expand and better organize your business.

Leading off the schedule was "How To Survive Large Companies" led by Boston, Mass. area DJ Ken Cosco (A Touch of Class DJs). Ken's expertise is based on experience garnered over the past seven years building his single unit operation into a multi-system DJ service. Much of his presentation centered on the fact that while larger services may be able to do more jobs, the greatest asset of the single operator is the speed at which they can react to client demands and the control they have over



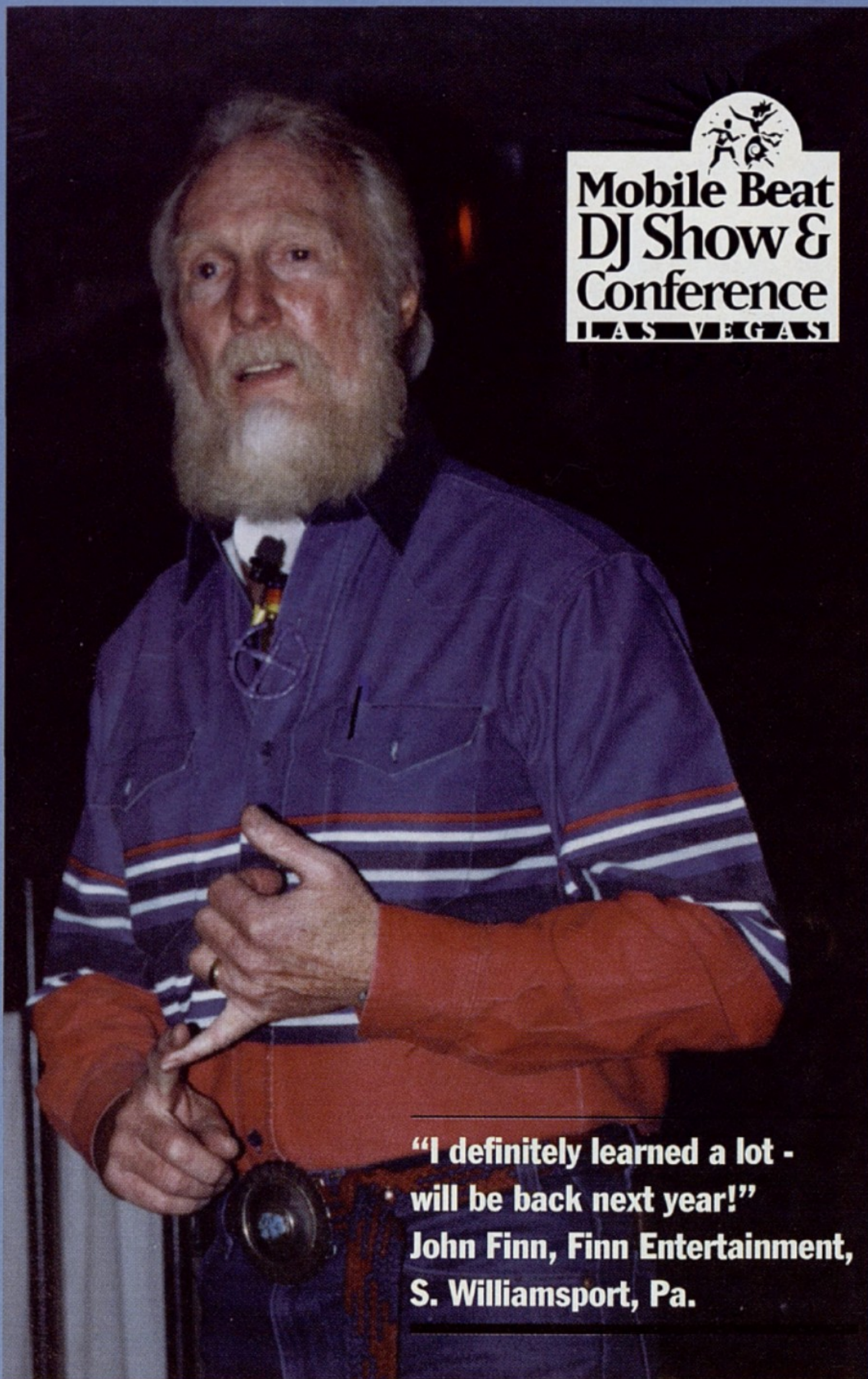
their business.

Appropriate for the bridal show season was a seminar entitled "Finding the Bride" by bridal show producers Richard Markel and Debra Hansen. The duo offered numerous helpful tips on booth design, signage, the use of visuals to highlight customer benefits and the importance of staffing your booth with only well-trained, outgoing personnel who know how to either close the sale on the spot, or get the couple to commit to scheduling a follow-up appointment.

In introducing DJs to the concept of getting "Bookings through Agencies and Party Planners" agent Brian Acheson asked, "Why should I hire you?" He then went on to explain the necessity of a proper intro letter and demo tape and how to establish long-term relationships with party halls.

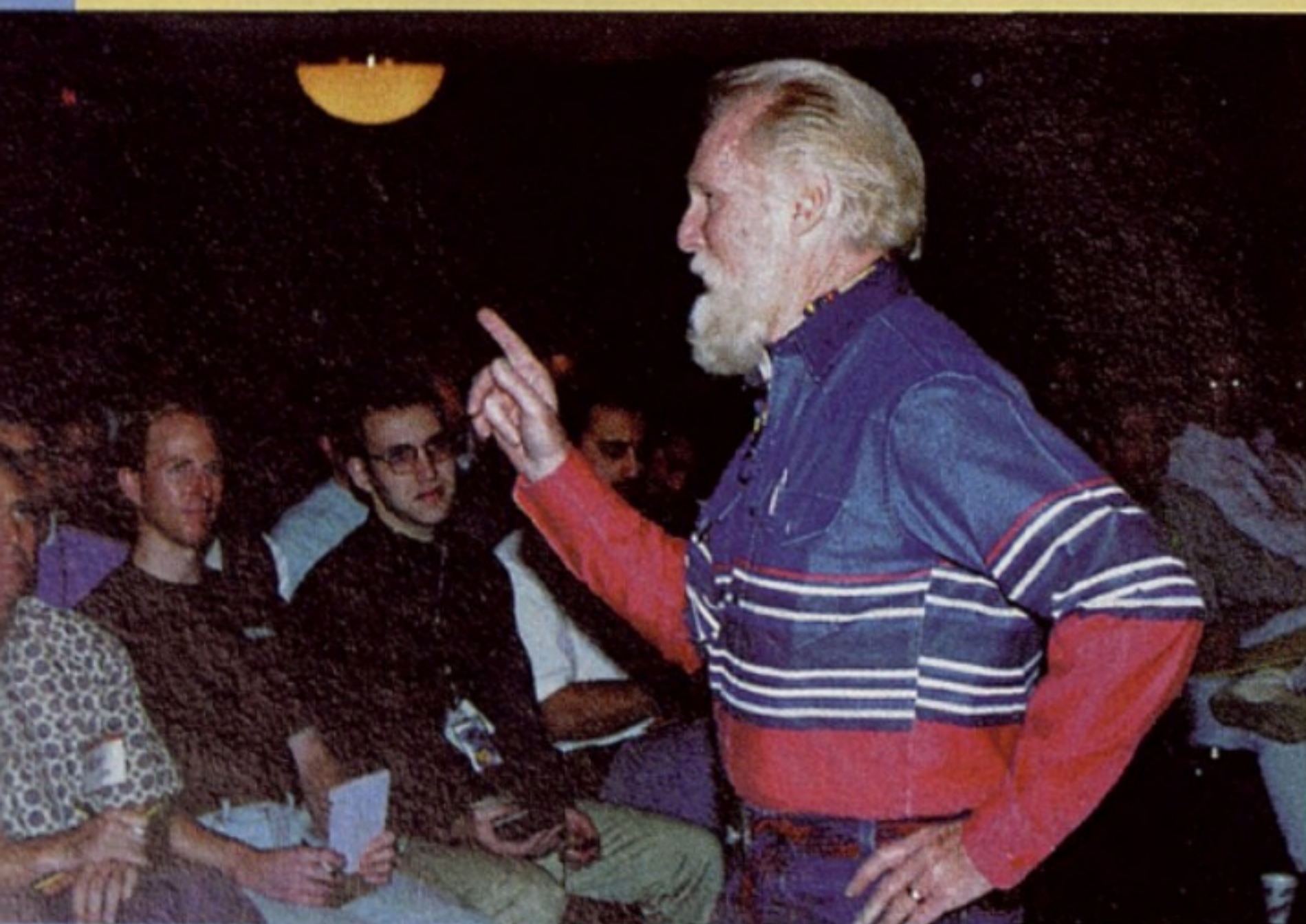
Getting back to the basics of how to nurture a successful DJ business, Kenny Zail of Party Hits, Atlanta, Ga. presented "Increasing Your Profits." Zail has not only scored success in one market in the midwest, but he actually took what he learned, moved to Atlanta, and applied it again.

His approach is simple and direct: analyze your competition and your market. Determine what services are viable and what new services you can bring to the market. When planning your advertising, look to all methods for reaching your clientele including the internet, yellow pages, direct mail, trade publications, press releases and networking. Finally, guarantee your services. Put your money where your mouth is. Offer the customer benefits that make it easy and attractive for them to do business with you. "You



**"I definitely learned a lot -
will be back next year!"**

**John Finn, Finn Entertainment,
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"Thank you for a wonderful and educational time." Eric Logan, ABC DJs, Abilene, TX.

don't always have to cut your price if your service is beyond what the customer expects!"

The most talked-about seminar during the three-day event was "Flashpoint...A Swift Kick in the Aspiration" by Douglas Cox. A veteran radio visionary from the Casey Kasem era, Cox shared a breath of fresh air with all who were willing to inhale. His manner represented the southwest, with a ruddy complexion set against a snow white beard and full head of hair.

His manner in delivering his message was stand-up comedy: energetic, impish, powerfully direct and extremely funny. Watching Cox deliver his message, you got the sense that he grew taller or his aura added much to the perception. In actuality, on a person-to-person basis, he is a consummate soft-spoken, humble and loving gentleman. A truly spiritual performance.

The key to his message is inspiration, not just motivation. Inspiration lasts a lifetime and should be applied to all areas of one's life. Doug spoke in terms of QOCE (Quality Of Customer Experience) and GPQ (Goose Pimple Quotient). He asked many poignant questions like: How do you inspire your employees? How do you keep it fresh? How do you inspire your customers to pay more for your service? How do you handle success and failure?

Other life lines from his 90-minute presentation included thoughts on time (it's the most valuable asset we have... don't waste it by harboring bad thoughts and negative images or hanging around less than positive people), memories (if there's something that's draining your energy, deal with and get over it!), financial independence (it means knowing what to do with one dollar, not millions) and faith (develop faith in yourself, your business and customers by reading one positive paragraph, listening to one positive tape, or meeting with one positive person everyday).

Cox inspired the audience to work out a bit more each day, stand and sit taller, and breathe deeper than the day before. Eliminate bad habits that hinder the goal of fitness such as smoking, drinking and overeating. Feeling well will create a supreme confidence that you may never have experienced before. His final thought in leaving the stage to a standing ovation was to start each day with the phrase "This day is mine!"

Humble man that he is, Cox spent just a micro second promoting his publications, tapes and other information. If you missed the conference, you may want to purchase (for just \$3) Doug's book, "This Day Is Mine." It may be just the kick in the aspiration you've been looking for.

Special thanks to Stephan "Island Jake" Jacob for contributing to this report.



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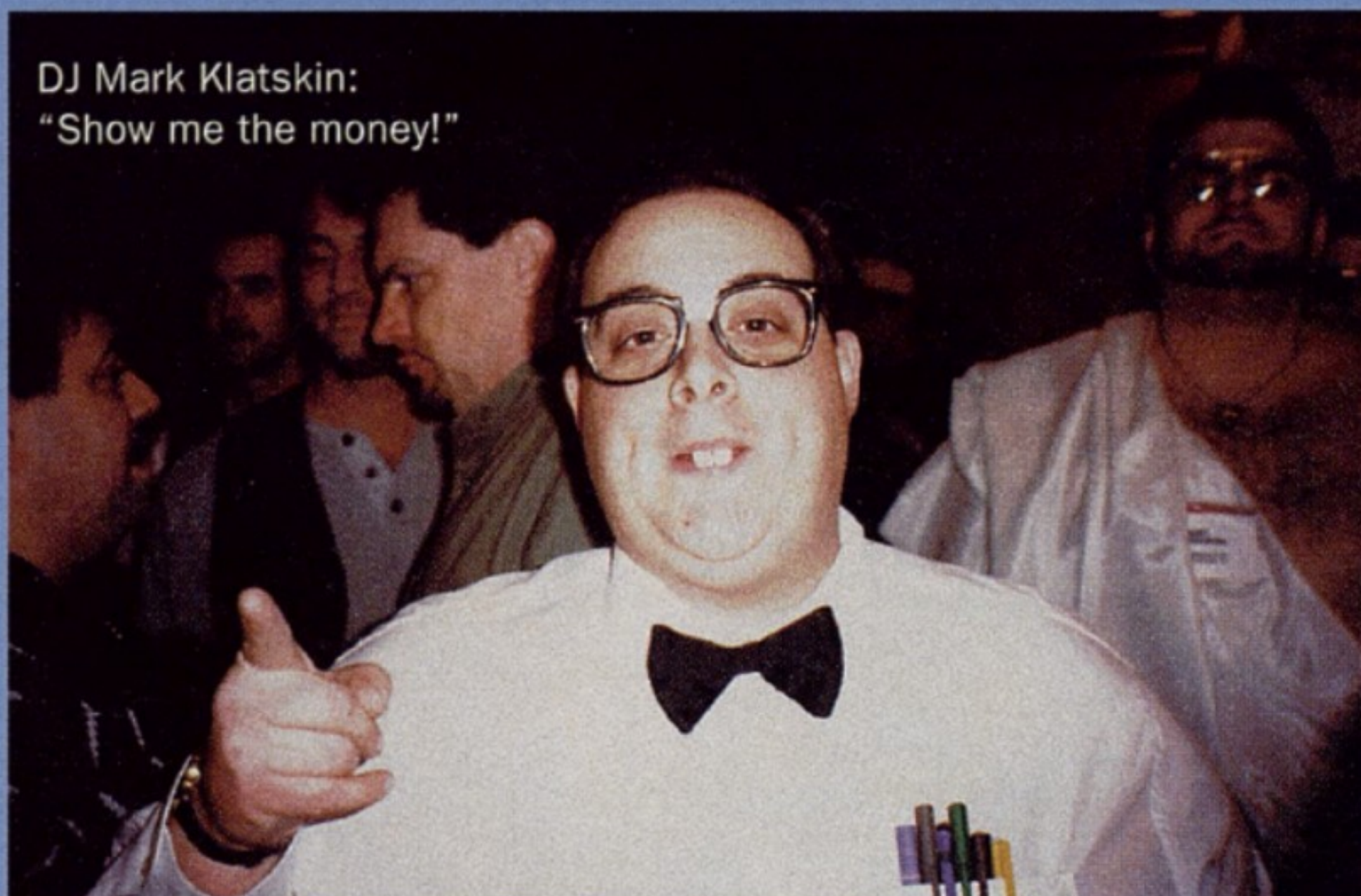
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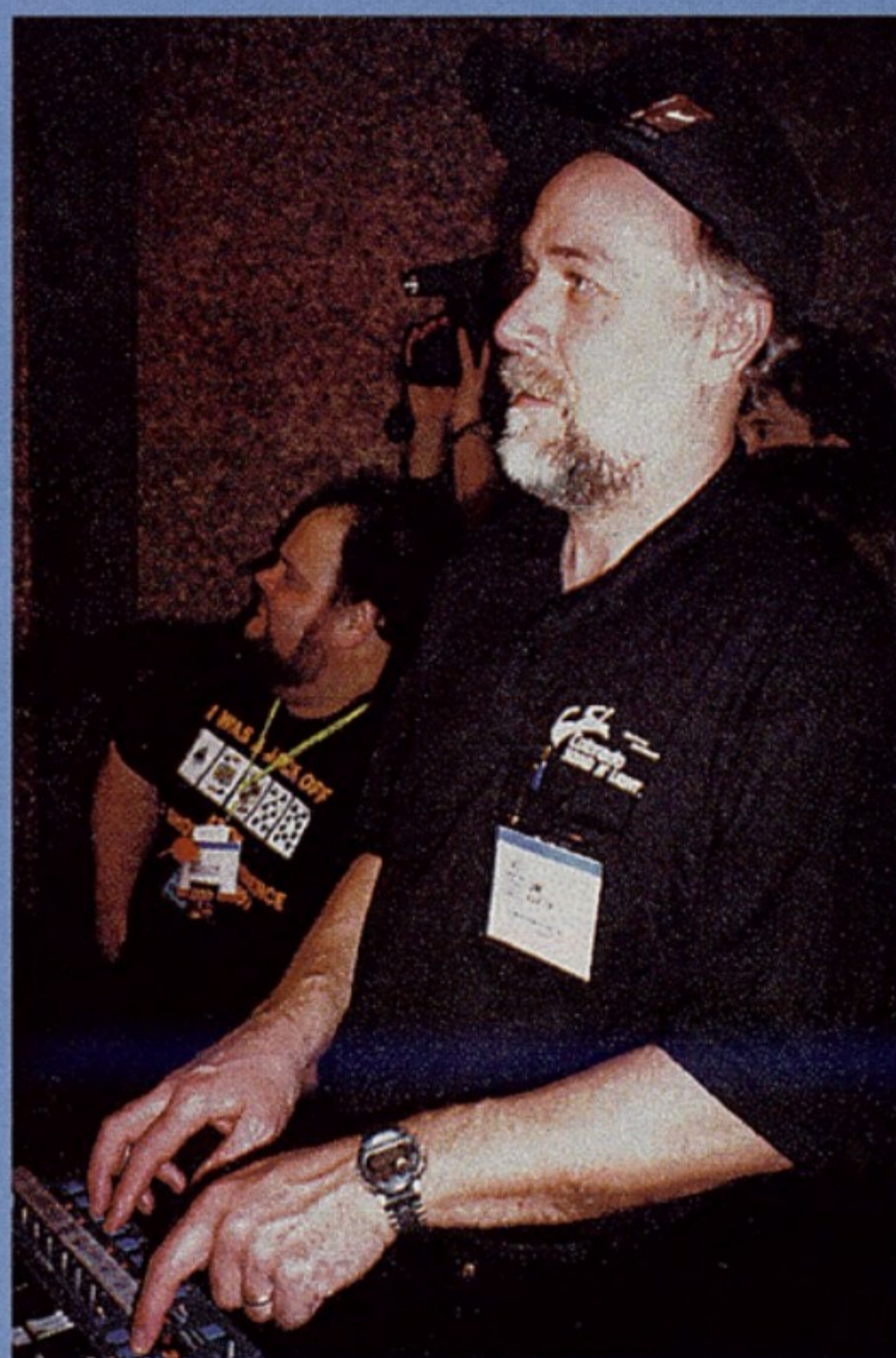
Show manager John Rozz (center) with "DJ Fred" Lano Tondou (left) and DJ Fred Swain (right)



DJ Mark Klatskin:
"Show me the money!"

**Mobile Beat
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New Steps



Internationally known for her extensive series of how-to videos, dance instructor Christy Lane (left) takes the floor back to the Disco era, while Jim Baxter (above) of Colorado Sound N' Light keeps the lightshow right on the beat!

Possibly the best of the 1997 Mobile Beat DJ Show & Conference were the after-hours parties. Sunday night opened the show with a gala review of DJ talent on stage and on the dancefloor. Highlights included dance instruction by renown dance instructor Christy Lane, Mobile Beat's own Hillbilly Rick and others too numerous and humorous to mention. A huge conga line put the cork on the night as attendees paraded through the Crowne Plaza during the judging of the "Wear Your Wackiest" contest. The second night featured the all-DJ wedding reception honoring newlyweds Marci Shaffer and Frank Whyte. Tuesday night closed out the event with a grand migration to Las Vegas' popular nightclub "The Beach." It all goes to prove that DJs who work hard... play hard!

"This was quite impressive,"
Karl Detken, Pioneer

Karaoke



Claude Grant croons
"Me and Mrs. Jones"

The Mobile Beat KJ/DJ Showcase at "The Beach," Las Vegas' largest nightclub, wrapped up the final night of the show. Hosted by Daniel Gobel of *Las Vegas Lounge Entertainment Magazine*, the event featured party hosts and singers from throughout the U.S. Karl Detken of Pioneer and Chubby from Sound Choice were amongst the talented vocalists performing. The Karaoke Showcase was sponsored by Music Maestro and Sing Young, while Gemini Sound Products sponsored the dance portion of the event, featuring DJ Dr.B.

"The show was extremely successful for MTX! We made contact with hundreds of DJs we have never seen before!"

Kelley Wells, MTX



"Without hesitation, include us in the next years' show. We did an average month's business in three days. I am beginning to come out of my coma."

Don Morrison, Rotations



The Ultimate Music Trivia Challenge!

Modern Tracks reported a phenomenal response to the Ultimate Trivia Challenge contest they ran in our last issue! DJs, record label reps, radio station personnel, and even actors gave it their best shot, but in the end, there was only one winner! If you missed the contest or would like to try it again, there'll be a new contest every month at the Modern Tracks website (<http://www.moderntracks.com>) with great prizes each month.

AND NOW... THE ANSWERS

1. Elvis was born in Tupelo, Mississippi
2. Gloria Jones originally recorded "Tainted Love"
3. Bootsy played bass for James Brown's Band
4. Seymour Stein, head of Sire Records, signed Madonna
5. Sonny & Cher were originally known as Caesar and Cleo
6. Little Richard was a.k.a. Richard Penniman
7. The Commodores were known as the opening act for the Jackson 5 in 1973
8. Eddie Money was a police officer before his singing career
9. The Rolling Stones were inducted into the R&R Hall of Fame in 1989
10. "Lydia" or "Love For Lydia" was the original name for Donna Lewis' "I Love You Always Forever"
11. Frank Sinatra performed "L.A. Is My Lady" in 1984
12. Cheryl Lynn got her start on the Gong Show
13. 1999's peak position was No. 12 according to *Billboard*
14. While on the Mike Douglas show, Roberta said that Don McClean was always on her mind when she sang "Killing Me Softly"
15. No one was the lead singer of Time other than Morris Day.
16. Ellyn Foley is the female lead singer on "Paradise by the Dashboard Light"
17. *Wave* was the original album that "Wave" (title song) appeared on
18. Captain & Tenille had two bulldogs named Elizabeth and Broderick
19. "Boy" was the U2 U.S. debut, charting in 1981
20. Gene Simmons was a schoolteacher before Kiss
21. Muddy Waters' was born McKinley Morganfield
22. Victor Willis, lead singer of the Village People, was married to Phylicia
23. Neil Peart is the drummer for Rush
24. This band used to go by The Creators and Nightshift before they became WAR
25. James Johnson is Rick James' real name
26. "Video Killed The Radio Star" was the first video aired on MTV in 1981
27. "You Better Run" was the second video aired in 1981 on MTV
28. Colonel Parker received 35K, Elvis received 5K and Sun Records received 5K for the Masters, for a total of 45K
29. Frank Sinatra and family originally owned Reprise Records
30. Casablanca had its first chunk sold in '77 and the last of it in '80
31. "Thank God It's Friday" was Debra Winger's first movie
32. "Let's Groove" by Earth Wind & Fire was the No. 28 song on Billboard's Pop Chart for 1981
33. Ahmet and Jerry sold Atlantic in October of 1967 for \$17.5 million
34. "Watcha Gonna Do" was Pablo Cruise's big hit
35. LaBouche originally did "Where Do You Go"
36. The original 12" (long version) of "Love To Love You Baby" was 16:49
37. The "Dance Fever Theme" was performed by two artists, Triple S Connection and/or The Beat Band, either is acceptable
38. Alan Freed was born in Johnstown, Pa.
39. Cerrone was known for his "Disco Suite Love In C Minor"
40. Sonny Bono's native city is Detroit
41. Aretha Franklin was 18 when signed to Columbia Records
42. Babyface and LA Reid came from Manchild/The Deele
43. Rebbie Jackson is known for the song "Centipede"
44. Buckner and Garcia performed "Pac Man Fever"
45. Malo performed "Suavacito"
46. Tower Of Power calls Oakland home
47. Arnold David Lanni wrote "When I'm With You"
48. Culture Club won the Grammy for Best New Artist in 1983
49. David Geffen gets the credit for signing The Eagles, Jackson Browne and Joni Mitchell
50. "Firecracker" is the sampled song for Two Live Crew's "Me So Horny"
51. "Oo La La La" is the hook by Teena Marie. The Fugees used it on "Fugee-La"
52. Quincy Jones created the music for "Sanford & Son"
53. "I Can't Stand Still" was Don Henley's first solo album on Elektra/Asylum
54. "Who Do You Love" by Bernard Wright was the hook sample used on LL COOL J's "Loungin'." Al B. Sure's "Nite & Day" was interpolated on the album version, but not the hook sample
55. Starpoint performed "Object of My Desire"
56. "Watch The Closing Doors" was done by I.R.T.
57. Cameo started out as the New York Players

58. The original Lynyrd Skynyrd called Jacksonville, Fla. home
59. "Rappin' Rodney" was the video for Rodney in 1984
60. Steve Martin performed his hit "King Tut" in '78, not '77
61. "Lucretia MacEvil" and "Spinning Wheel" were performed by Blood Sweat And Tears
62. "Street Player" by Chicago was the basis for the Bucketheads' "These Sounds..."
63. "Chuck Berry Is On Top" was his 1959 album
64. "Fame" contained "Hot Lunch Jam" and "Out Here On My Own"
65. Fun Boy Three was the name of the group that Bananarama spun from
66. Janet Jackson didn't have a hit in 1981; in '82 she had some mild success
67. Steve Miller Band or The Marksmen suffices for Boz Scaggs' start
68. Toni Braxton is not married
69. Ted Nugent was noted as the lead singer for the Amboy Dukes
70. Nilsson performed the theme for "Courtship of Eddie's Father"
71. Mariah Carey never did a song called "Can't Live." She did perform a song called "Without You." The original artist was Badfinger. The acceptable answer would've been "no one" or Badfinger
72. "Cruisin'" was the album from 1979 that contained Y.M.C.A.
73. Barbara Streisand sang "Guilty" with the BeeGees in 1980
74. Vince Neil is known from Motley Crue
75. Rick Dees and His Cast of Idiots performed "Disco Duck"
76. "Start Me Up" was used to launch Windows 95
77. Tasha Thomas performed the disco classic "Shoot Me With Your Love"
78. "Memory" was originally on Profile Records
79. Rufus performed "Tell Me Something Good"
80. Ben E. King was the lead singer of the Drifters in the early sixties
81. Bronski Beat was known as the original artist of Smalltown Boy
82. Tom Cochrane was most noted as being from the band Red Ryder
83. "Hearts Don't Lie" was Latoya's one-hit record
84. The Pittsburgh Pirates claimed "We Are Family" as their theme song

85. Jermaine Jackson and Pia Zadora's hit was "When The Rain Begins To Fall"
86. "Abraxas" was released in 1970
87. John Belushi was known for imitating Joe Cocker on "Saturday Night Live"
88. "Rapper's Delight" was the song that featured "Good Times" by Chic
89. On the 12" vinyl "Disco Inferno" is 10:52
90. Body Double is the only acceptable answer because even the most known music video for the song "Relax" contained footage from the movie. Police Academy did not have the impact on the song
91. David Naughton's most noted song is "Makin' It"
92. Marvin Gaye was killed in 1984
93. *Billboard* does not track sales, *Soundscan* does. "According to *Billboard*" is the key here. The answer "not tracked" or the like was OK.
94. "Dark Side of The Moon" is the number one LP of all time
95. Brooklyn Dreams sang with Donna Summer on "Heaven Knows"
96. Jim Steinman wrote "Total Eclipse of The Heart"
97. Devo and Jermaine Jackson had a duet called "Let Me Tickle Your Fancy"
98. Steve Perry is the lead singer of Journey
99. Jeremy Jordan's hit is "Right Kind of Love" from Beverly Hills 90210
100. Stevie Ray Vaughn was killed in a helicopter crash leaving Alpine Valley Music Theater in E. Troy, Wisc.

and
the
winner
is...



Congratulations to DJ MARK ANTHONY of Youngstown, Ohio, the winner of Modern Tracks's first Trivia Contest! Sal LePore, of Modern Tracks, presented Mark with the award at the Mobile Beat Show & Conference in Las Vegas.

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DEMOS

Inside, DJs and KJs browsed the merchandise displayed at 40 booths in three exhibit areas. Outside, attendees braved the cold for a live demonstration of the GSS-III game show system by Creative Imagineering of Hollywood, Fla.



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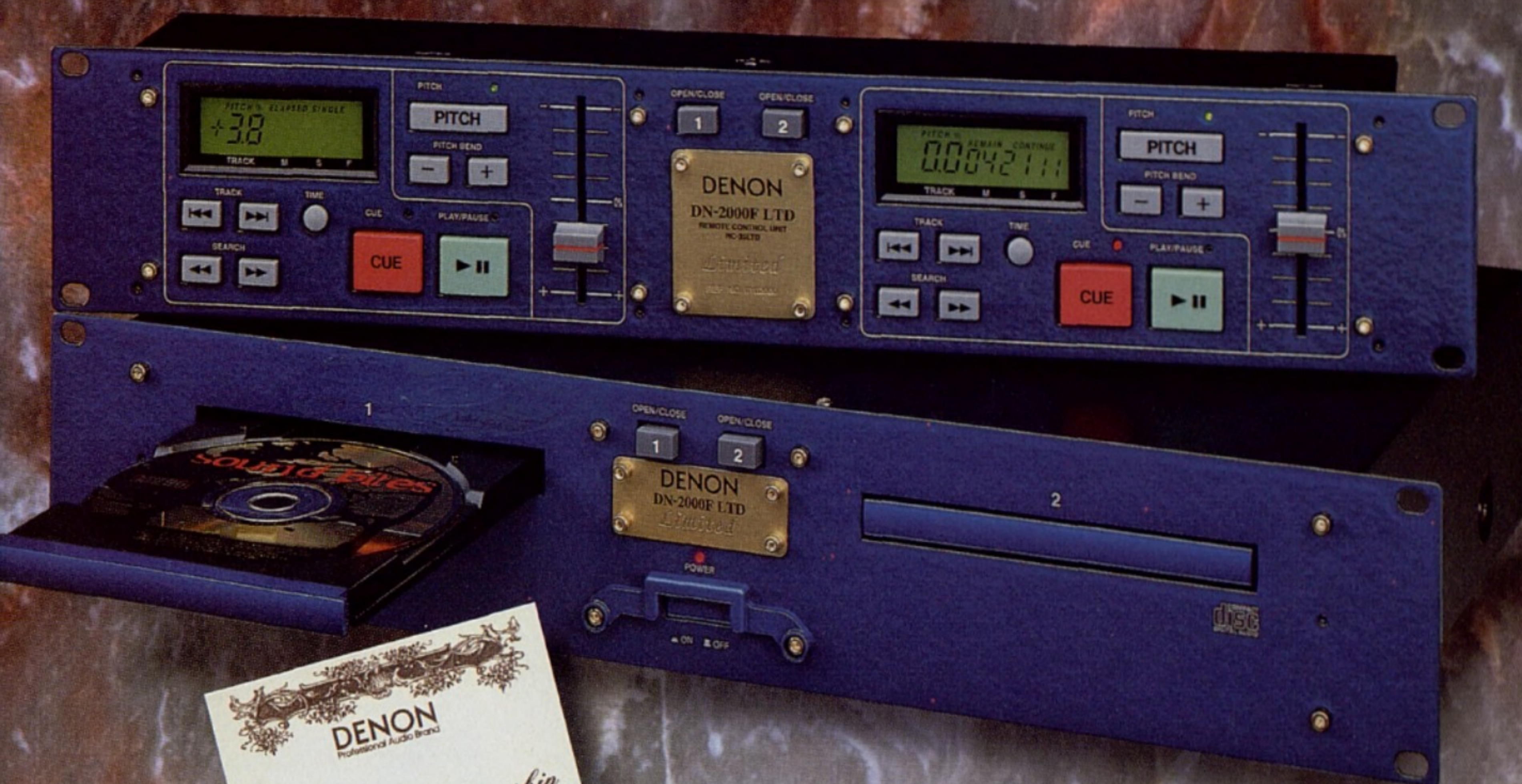


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The Wedding

Held on Monday, January 6, as part of the Mobile Beat DJ Show & Conference, was the first ever wedding of DJs. The bride, groom and almost all the guests were DJs. But that wasn't the only thing that made this a unique wedding. To illustrate how DJs can combine live music into their presentations, the pre-ceremony music featured two excellent vocalists.

Time stopped as Mark Massimin from Las Vegas set the mood with the Steve Lawrence million selling classic, "Portrait of My Love." Renee Nalbandian, of Wallingford, Ct., followed with "My Son" from her new wedding album. The Bridal Party entered to the customary oohs and aaahs. And then the emotionality of the

moment peaked as the Bride entered on the arm of Mr. Robert Lindquist, *Mobile Beat* Editor-In-Chief.

As the bridal party assembled at the stage, Marci Shaffer and Frank Whyte, owners of RadioPro Mobile Dee Jays, Myersville, Md., gazed electrically into each others' eyes as if they were the only ones in the room. And then, putting the first ruffle in the sobriety of the decorum, Reverend Frank Matcheson christened the gathering with a quote from James Brown... "I Feel Good!" And hence, joined these two DJ business partners as partners in life.

But prior to the night, much went on behind the scenes by a dedicated tribe of volunteers set on making this the grand event it turned out to be. Just like any wedding, there was music to be selected, hors d'oeuvres and cakes to be ordered—details, details,

details! Attendance for the ceremony and wedding exceeded 700 and over 2,000 photographs were taken.

While Marci was being made up and styled by Lee Tutwiler (bride of DJ Greg Tutwiler), San Francisco area DJ Steve Wozniak served as Master-of-Ceremonies, with his daughter Tiffany, the flower girl, and wife Rose, playing the part of Mother-of-the-Bride. RadioPro assistant operations manager,

Dan Stevens, stood up for Frank and serving as Maid of Honor was Renee Hrehowsik, daughter of show manager John Rozz. Part-time DJ and Non-denominational Minister Frank Matcheson conducted a ceremony described by attendees as "the perfect blend of motivation and inspiration."

After the ceremony, the wedding "chapel" was converted to a reception hall, and the DJ Dream Team went to work. Each of the DJs selected hosted a segment of the reception, showcasing their own innovative and entertaining techniques. Dream Team members took turns on the mic, giving audience members a chance to pick up on new ways to conduct wedding formalities like the garter and bouquet toss and announcing a cake-cutting.

During the three-hour reception, the new Mr. and Mrs. Whyte were honored with a variety of dances and participatory games and posed for dozens of photographs with fellow DJs.

Frank, Marci and Dan also had worked a booth at the Show to demonstrate RadioPro's Event Planner and High Stakes computer software products. The day after the wedding, Frank and Marci were back in the booth, responding to the good-natured and often-asked question, "Shouldn't you be on your honeymoon?"



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DENON

Sum of a Preacher Man

THE SPIRIT'S IN THIS GUY



DJ and Rev. Frank Matcheson officiated at the wedding of DJs Marci Shaffer and Frank Whyte

The “Chapel of Love,” previously known as the Grand Ballroom of the Crowne Plaza Hotel in Las Vegas, was filled shoulder-to-shoulder with disc jockeys. Hundreds of them from everywhere had gathered to witness the wedding of two of their own, DJs Marci Shaffer and Frank Whyte.

As the entrance music played, the room quieted. The bride, groom and members of the bridal party took their places. As Marci and Frank exchanged loving gazes, the Rev. Frank Matcheson, of Perris, Calif., exclaimed in his booming baritone voice, a la James Brown, “As we begin this most holy and sacred ceremony in front of all of you music people this evening, I am reminded of the words of one of my favorite contemporaries... ‘I Feel Good’.”

The silence was shattered. The ice was broken. Gales of laughter and ear-deafening cheers, which seemed to last forever, echoed through the room.

WHO IS THIS MAN?

A self-described been there, done that kinda person (who enjoys describing his past using song titles), Reverend Frank, 55, says that as a teenager he was an Elvis look-alike. While in the military he married an English girl in *December of '63... Oh What A Night*. At that time, he was a *Daytripper*. He never thought about *When I'm 64*. He was a DJ when DJs were unheard of, and he was doing it all over Europe.

In 1979 he was *Near the Point of No Return* so he moved to California at the height of the disco era. Working frantically and continuously, he ended up in the hospital where, he says, “I began to *See the Light*” and thought, *What Kind*

of Fool Am I? He promised God that if he would help him turn his life around, to help him find the meaning and purpose he so desperately was searching for, he would dedicate the rest of his life to the Lord.

That revelation and promise led him to the ministry, where he has been ever since. He still loves music and conducting weddings, where music plays a big part. He has officiated at weddings in places from Disneyland to the High Desert. Along with his business partner Jennifer, he has performed over 300 weddings. He says that he occupies two careers at times, and the two have commonalities.

“A DJ and minister both need to keep the crowd alive and awake. Both must have a sense of humor and both must have patience in dealing with the mother of the bride,” he explains.

Of the Whyte wedding, he said, “I felt qualified to officiate at the DJ wedding of the century. *Viva Las Vegas* was a first for me. It was like being *On the Road Again*. I thank Marci and Frank for this opportunity. The last time I was in Vegas, I discovered why there are so many people there. No one has enough money to leave town! I don't want to tell you how bad gambling is, so *Chances Are*, I'll let you find out for yourself.”

Like many in attendance, Rev. Frank was a little surprised at how well the mass of party DJs on convention contained themselves during the ceremony. “I was truly impressed at how before, during, and after the wedding, everyone showed total *R.E.S.P.E.C.T.* for the couple and the occasion. It's very true that *Memories Are Made of This*”



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Winning Ideas

LINKING UP WITH DJs WHOSE EYES ARE ON THE FUTURE



Hillbilly Rick (foreground) talks through a few steps at the Mobile Beat DJ Show and Conference

Wherever I travel, I always end up bringing a lot more home than I left with. After three days in January at the *Mobile Beat Show* in Las Vegas my mind was whirling with incredible new ideas. And my bags were overflowing with cool new DJ stuff I picked up from all the different companies that came to exhibit their wares. I was frantic for a moment when I thought I might have to leave behind my new disco "Hillbilly" jacket from Bobby Morganstein Productions (it has shiny sequin things all over it and looks great with my bib overalls and bear feet slippers), but then I came up with the brilliant idea to just wear it home.

DANCIN' FOOL

Get 1000-plus DJs together and there's bound to be a little friendly competition. Where it showed the most was at the evening events. DJs, even in country western, can no longer sit behind a glass panel and push buttons. You need to be interactive with your dancers. You need to know a few dances and understand the rhythm and tempo that keeps the crowd hopping — the *Show* definitely offered that.

Christy Lane, the highly talented and energetic dancer taught classic disco and had everyone at the show mesmerized. It's easy to see why her videos are so popular all over the world. The only problem I had was that I couldn't get through the crowd buying

her videos to ask her to marry me! Maybe, if I ever catch up to her again, she'll say yes and we can get married at next year's show!

There was an endless supply of dancing and motivational styles displayed during the evening events. I'm positive every DJ there walked (or danced) away with new concepts and a fresh new outlook on their profession.

Get 1,000-plus DJs together and there's bound to be a little friendly competition.

BIG SPENDER

In one way or another, everyone who attended the show came away a winner. I was especially impressed with all the lady DJs who attended. They were very interactive, entertaining and knowledgeable about both equipment and music. Everybody I met was just great and their thoughts helped me understand how much we can help each other.

Even with the packed schedule of seminars and parties, everyone who chose to find time to soak up the Las Vegas atmosphere was able to do so. How'd I do? Well, after losing \$5 the first day, I had \$3 in coins left for the slots at the airport. When the second coin paid off \$40 I yelled YEEHAAAA! Taxi money for the ride home!

See you at next year's show and, as always, if you have any positive suggestions to share, drop me a line.

You can reach "Hillbilly" Rick at:
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Testing your playlist

WHAT WORKED IN THE PAST MAY BE HEADED FOR THE DUMPSTER



Another interesting point from the show in Vegas specifically aimed at DJs who play country dances is the growing need to increase your playlist of noncountry songs.

Today's country music, recorded by major artists, is almost totally produced for radio station play. Many artists may cut a dance track to introduce themselves to the market place, but once they become

known, they commercialize their music for radio.

Take Brooks & Dunn for example: Their first two albums were loaded with danceable music (*Boot Scootin' Boogie*, *Neon Moon*, *Hard Workin' Man* etc.) By their third album, "Waitin' Sundown," the beat was so laid back that the songs received little play in dance clubs. Their newest album featuring *My Maria* is more like the first two.

IN DOUBT? THROW IT OUT!

When you can't decide whether you should play a song or do something borderline at an event, ask yourself two questions: Are you playing the song for the dancers (as opposed to yourself)? And, would you do this wild and crazy thing in front of your family? If the answer is yes to both questions, then do it! We live on the edge sometimes, but that's what it is all about.



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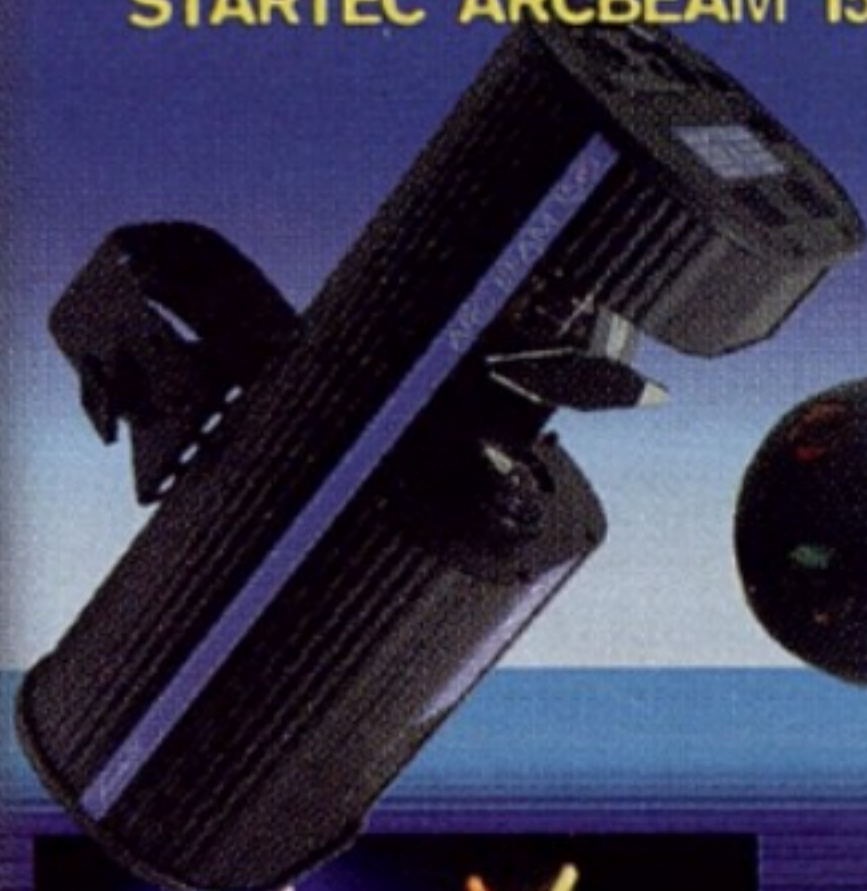


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Catching that all-important cue in the heat of a mix can be tough...especially with a flimsy pair of headphones. To help you stay out of trouble, Stanton offers five headphones designed with the performance and comfort you need to busta move on every groove.

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For convenient hands-free operation and quick on/off access the 101/SR features a fully-adjustable and removable shoulder rest. It's perfect for those DJs that can't afford to be tied down.

DJ Pro 101/STK

The 101/STK is perfect for performing DJs that like to keep their hands on the action. This handheld, single earcup headphone features a removable, foam covered stick handle.

DJ Pro 101/HB

For long-wearing comfort and hands-free operation the 101/HB offers a single earcup design with adjustable headband covered with soft padded vinyl.

DJ Pro 1000

The DJ Pro 1000 offers the combined benefits of lightweight comfort and accurate wide-frequency sound reproduction for critical sound monitoring.

DJ Pro 500/MC

Designed for the pro DJ, the 500/MC offers a hands-free mic with swing-away boom. The headphone features closed ear design with heavy-duty driver for exceptional bass performance.

So, if you're tired of blowing your mix, check out Stanton's full line of professional headphones at an audio dealer near you. They offer the performance and reliability you need to stay on cue.

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CROWD PLEASERS PT. 3

By Hillbilly Rick

Surround Sound

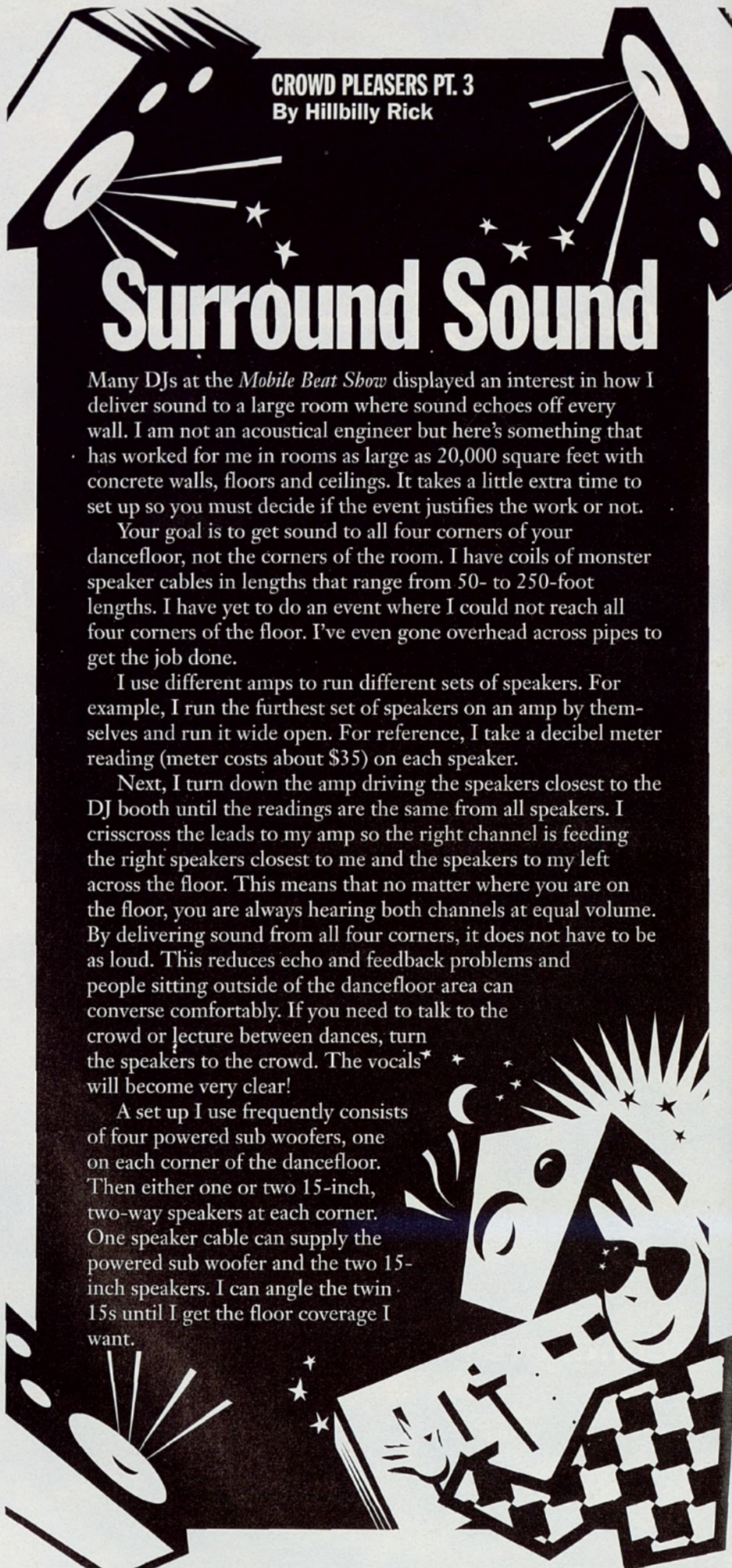
Many DJs at the *Mobile Beat Show* displayed an interest in how I deliver sound to a large room where sound echoes off every wall. I am not an acoustical engineer but here's something that has worked for me in rooms as large as 20,000 square feet with concrete walls, floors and ceilings. It takes a little extra time to set up so you must decide if the event justifies the work or not.

Your goal is to get sound to all four corners of your dancefloor, not the corners of the room. I have coils of monster speaker cables in lengths that range from 50- to 250-foot lengths. I have yet to do an event where I could not reach all four corners of the floor. I've even gone overhead across pipes to get the job done.

I use different amps to run different sets of speakers. For example, I run the furthest set of speakers on an amp by themselves and run it wide open. For reference, I take a decibel meter reading (meter costs about \$35) on each speaker.

Next, I turn down the amp driving the speakers closest to the DJ booth until the readings are the same from all speakers. I crisscross the leads to my amp so the right channel is feeding the right speakers closest to me and the speakers to my left across the floor. This means that no matter where you are on the floor, you are always hearing both channels at equal volume. By delivering sound from all four corners, it does not have to be as loud. This reduces echo and feedback problems and people sitting outside of the dancefloor area can converse comfortably. If you need to talk to the crowd or lecture between dances, turn the speakers to the crowd. The vocals will become very clear!

A set up I use frequently consists of four powered sub woofers, one on each corner of the dancefloor. Then either one or two 15-inch, two-way speakers at each corner. One speaker cable can supply the powered sub woofer and the two 15-inch speakers. I can angle the twin 15s until I get the floor coverage I want.



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Digital Spin-Off

EVENT SHOWCASES TALENT AND TECHNIQUE WITH PIONEER'S "DIGITAL TURNTABLES"

On January 18, Pioneer New Media Technologies (PNT) hosted the first ever West Coast Pro DJ digital spin-off at Peppers Nightclub in Anaheim, Calif. The competition spotlighted seven DJs performing in front of a packed house of DJs, NAMM attendees, and a big Saturday night crowd.

As one of the first spin-offs that featured CD mixing only, the event was a testament to the power and user-friendly nature of Pioneer's CDJ500II CD players and the DJM500 Pro DJ mixer. First prize was a full system with two CDJ500IIs and DJM500 mixer prewired in a very cool flight case. Total retail price is about \$3,700. Second prize was winner's choice of a CDJ500II or a DJM500 mixer. Third place was a three-year subscription to any Promo Only Monthly service, and fourth place was a two-year subscription to any Promo Only Monthly service.

The event was hosted by radio personality Mohammed Moretta from the all-dance

formatted station "Groove Radio" 103.1 in Orange County. The contestants were Cal Sakinawa, Phillip Morgan, Tommy LaFleur, Raymond Vanags, Michael Pena, Brad Ward, and Neil Christian. Each spun a 10-minute set consisting of current house and higher (120-140) BPM music.

Fourth place winner Michael Pena performed a fantastic set of rap, R&B, old school, and house. He also brought along a guest female dancer to make sure he had the attention of the judges.

Third place winner Brad Ward from Tennessee, and winner of several other spin-offs, did an excellent job programming some very smooth beat mixes, good use of the mixer, CD player, and the Show Enhancer CD.

Second place winner Neil Christian from New Jersey did a

cross fader. His mostly house and Latin set was a big hit with the crowd.

First place winner Tommy LaFleur from Orange County performed an excellent set and displayed a complete understanding of the incredible features of the CD player and mixer. He used every effect possible in a set that included "It Takes Two" into "Funk Phenomena," into "Cafe Con Leche," into "Ride the Train," into "Shake it," into "Don't Stop." He even created a scratching effect using the cross fader, and pitch shifter simultaneously. LaFleur's set not only had the crowd on their feet, it was a real eye-opener as to how all the effects of conventional vinyl mixing can now be done electronically. Even with all the bells and whistles of the gear, creativity was very important in the final tally.

Peppers DJ, and Pioneer's premier demonstrator, Todd Payson (DJ Second Nature) and the winner of the Pioneer Invitational in Atlantic City, Bret Belcastro, followed up the competition with killer demonstrations of the gear.

Karl Detken of Pioneer was excited with the success of the event. "Our goal," he said, "was to not only show that CD mixing is possible, but that it can be a creative, interactive and entertaining process. We look forward to sponsoring more spin-offs throughout the country this year."

David Kreiner is the owner of Southern California Music Service as well as a nightclub consultant and owner of "The Source," mail order music supplier of CDs and 12" for Mobile and Nightclub DJs. Call 800-775-DISC (3472) to order a free flyer or e-mail at scmsrecord@aol.com



The beat of the competition



DJ Second Nature demonstrates his winning style

great set, starting off by laying Bryan Adams' ballad "Everything I do" over a kicking house beat. He utilized à capellas layed over drum beats along with good use of the

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Supreme Occasion

By John Rozz
as told to
Renee Hrehowsik

Motown Records was established by Berry Gordy Jr. in 1959. From that humble start rose a recording industry giant that transformed the "Motor City" to Hitsville, USA. Motown cultivated a sound that cut through cultural and language barriers. By the mid sixties, Motown dominated the nation's pop music charts, becoming the soundtrack for the lives of millions of young Americans.

When reflecting upon such a significant movement in the music industry we, as DJs, really appreciate its importance. This was an era when records were actually hand-delivered by Motown staffers to various radio stations where DJs couldn't wait to get it on the air. Without these DJs, the movement would have never flourished. Thirty-eight years later the Motown legend continues at Las Vegas' Motown Cafe.

With the grand opening of the Motown Cafe scheduled for Sunday January 12, I decided to extend my stay in Vegas and be a part of this memorable event as a representative for *Mobile Beat*. A partial listing of the invited guests included Diana Ross, Stevie Wonder, Lionel Richie, Muhammed Ali, Mike Tyson, and Malcolm Jamal-Warner. Standing on the replica of the Brooklyn Bridge at New

York, New York Casino, I witnessed the stars arriving one by one in Vegas' huge, stretch limousines.

The stars in the house that night included Sinbad (the host of the event), Paula Abdul, Martha Reeves of the Vandellas, Boyz II Men, Queen Latifah, The Four Tops, The Temptations, David Faustino of "Married With Children," Quentin Tarantino, Tyra Banks, and Jennie Garth of "Beverly Hills, 90210." As the guests arrived, the Cafe's house band, "Motown Moments," performed a medley of wonderful Motown hits. When I looked back for just a moment, I saw thousands of people trying to get a peek at the attendees and hundreds of cars with curious rubber-neckers trying to witness just a little moment of this celebration.

Once inside, I was just one of the crowd. So, along with the celebrated crowd, I made way to the hors d'oeuvres which included; catfish fritters, Smokey's ribs, buffalo wings, crab cakes, and caviar prepared by Motown's own chief, John Botkin.

It was a perfect opportunity to talk with the recording stars I've admired over the years. Martha Reeves of the Vandellas shared some great memories about the good ol' days of Motown Records. As we spoke, Levi Stubbs and The Four Tops were live in the background singing, "I Can't Help Myself (Sugar Pie Honey Bunch)."

As The Four Tops exited the stage, the DJ kicked into another marvelous Motown set. It was now my time to enter the DJ booth and meet the DJ on hand that evening, DJ Sheldon. Introductions were simplified by the fact that he's a regular subscriber to *Mobile Beat*, and was right up to speed as to why we were in town. We posed for a few photos in the "on-air" DJ booth and I selected and spun some of my personal Motown favorites such as the Tempta-

AFTER THE DJ SHOW, I TOOK A WALK DOWN MEMORY LANE AT THE GRAND OPENING OF THE LAS VEGAS MOTOWN CAFE



Rozz in the booth with DJ Sheldon...



and reminiscing with Martha Reeves

tions' "Treat Her Like A Lady," the Vancouvers' "Does Your Mama Know About Me," and The Four Tops' "It's The Same Old Song." The DJ booth was equipped with Denon CD players so I felt right at home.

Then I was off to join the party on the dancefloor. While shaking it up on the dancefloor, I couldn't help but think back to how much the Motown sound has meant to me. I hope all DJs realize just how great an effect this music has had on our profession.

If you do get the privilege to visit the Motown Cafe you will be able to enjoy such memorabilia as the giant 45 record on the ceiling featuring "Reach Out (I'll Be There)" by The Four Tops. The Cafe also displays

This was an era when records were actually hand-delivered by Motown staffers to various radio stations where DJs couldn't wait to get it on the air.

various gold-plated statues of some of the recording artists, authentic costumes from the Jackson 5 and the Supremes and even a car formerly owned by The Four Tops. The menu looks like an actual album cover and contains authentic Motown food, such as pecan-sweet potato pie, collard greens, catfish fingers, and jambalaya and are named after Motown song titles such as "Finger Tips," "How Sweet It Is," and "Heatwave."

On your way out, be sure to visit the "Shop Around" gift shop which offers great baseball caps, T-shirts, sweatshirts, necklaces with 45 record adapters and microphones as well as the actual great Motown music.

If you are closer to the East Coast, there is also a Motown Cafe located on 57th Street in New York City. Whichever one you choose to visit, you will have a wonderful time singing, dancing, and putting yourself back in history to an unforgettable era.

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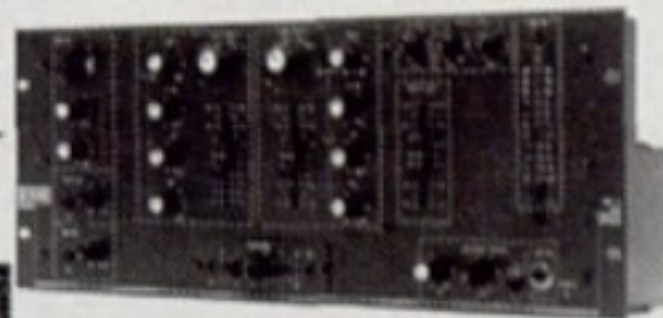
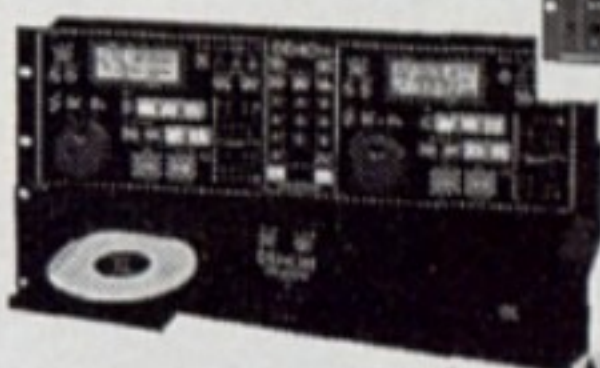
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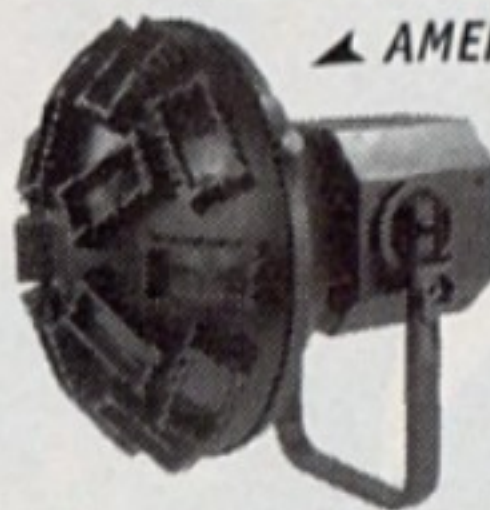
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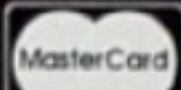
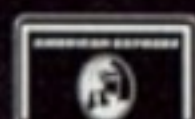
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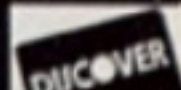
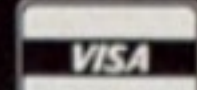


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Nope. It's the thunder of two tons of streamlined Detroit steel, powered by 600 butt-kicking, head-knocking, in-yo'-face, rock 'n' roll horsepower hurtling down the Charlotte Motor Speedway straight-away at 215 miles per hour! Kinda blows the threads off of my little 'ol magic carpet, doesn't it?

What the heck is a Winston Cup NASCAR racer doing in an article about a Mobile Disc Jockey company? For Steve and Teresa Blackburn, of Blacktop Entertainment Services Inc. in Monroe, N.C., that ear-crashing din is just part of another typical day, as is booking wedding receptions and scheduling massive beach/shag parties for 10,000 plus attendees. Not to mention the New Year's Eve bashes for 50,000 celebrants, or warming up 100,000 hard-core race car fans before a 500-miler. Then there are the coast-to-coast hair shows (more on that later).

MATCH MADE TO MUSIC

Steve and Teresa met four years ago. Steve, a DJ on a local radio station, was entertaining at a beach party. He took one look at Teresa, who was on the dancefloor, and boasted to a fellow DJ next to him, "There's the woman I'm going to marry!" It took Steve two months to ask his new heart throb for a date. Fortunately, Teresa said "yes" to both that question, and a subsequent marriage proposal that followed a few

cont'd on page 48



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months later.

"Steve had been announcing on the radio all week the day, time, and location of a local club where he would get engaged," Teresa recalled. "Most of the 1,000 people in attendance that evening knew what was going to happen... except me! At 10 p.m. that night, he presented a ring to me and popped the question. Then the dancefloor cleared, and a special song was played for us!" A few months later, they were married in the same club.

NASCAR CONNECTION

Since that time, Steve and Teresa's music service (with four full-time and three part-time DJs) has played nearly 300 wedding celebrations annually. As the unofficial Mobile DJ for NASCAR (National Association of Stock Car Racing), a number of these celebrations have been for some of racing's best known people including Daytona 500 winner Derrick Cope and wife Renee and one of Jeff Gordon's crew team members.

On race day, while drivers are busy making last minute



Steve and Teresa's schedule often revolves around the action on the NASCAR circuit, this wedding of Mary and Brian Whitesell (Brian is team engineer and chasis man for Jeff Gordon #24) was moved due to testing at Daytona.

changes on their vehicles that will blow the doors off of the competition, Steve and Teresa are busy making last minute preparations to blow the doors off the fans and entertaining at pre-race parties for the drivers and sponsors.

They have also played at several charity events organized by the wives of the NASCAR drivers. "These are real special events," Teresa explained, "The wives of the NASCAR drivers are very nice people who really put the pedal to the metal when it comes to helping others in need."

SHAGGERS UNITE!

In the Carolinas, Shag means non-stop partying! "It's a word that describes a dance that evolved from the 1930s," Steve said, "Vacationers from the north brought the Little and Big Apple and Lindy Hop dances to the Carolinas. Southerner's combined elements of these dances with the jitterbug dances that were enjoyed in beach area juke-joints. The result was an eight-count,



Grand Opening of Party Central in August 1996

back and forth dance that we call shag."

Steve and Teresa are members of The Association of Beach and Shag Club DJs. "Twice a year, for ten days, 10,000 shaggers swamp North Myrtle Beach for S.O.S. (Society Of Shaggers), along with the best DJs on the beach," Steve said. "We play non-stop music in five clubs, rotating music from DJ booth to DJ booth."

Really bad, slothful habits such as screaming, improper dieting, chain smoking, weird clothing (or no clothing at all!), non-stop sweaty dancing, minimal sleeping, and lots and lots of beer drinking are just some of the politically incorrect ingredients of a successful shag convention.

PARTY CENTRAL

The 3,000 square foot office and studio of Blacktop Entertainment Services is affectionately called "Party Central." PC is where they house wedding invitations and accessories, as well as decorations, plates, napkins, cups, utensils and servers. "We can supply everything except the gowns and tuxedos," Teresa beamed. "We even offer complete wedding planning services and referrals for other wedding and party professionals."

Their vision is to eventually own a complete banquet facility which provides everything from start to finish for weddings and parties. A longer range goal is operate a small bar on the coast for locals and tourists to enjoy good music (beach/shag music of course!), friendly conversation, drinks and dancing.

WHAT ABOUT THE HAIR?

Steve and Teresa have not limited their income potential to one geographic or business area. While working at a radio station, Steve did commercials for a plethora of corporate clients. One of these paid spots led to him becoming the official spokesman for a commercial hair product.

"We travel to national trade shows with our sound system to promote the product," Steve said. "We have been from Los Angeles to New York to Florida. I've



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even made a 30-minute infomercial for the company that has been shown from coast to coast on television."

Teresa's other income has been from her accounting career of 20 years. "Accountants, by nature, are organized," she said. "This is one area where many companies, especially entertainment services, meet their demise! With us, it is certainly well taken care of!"

AWARD WINNING PRESENTATION

Blacktop Entertainment Services was one of the three winners in the Best DJ Presentation Folder contest held at Mobile Beat Magazine's 1997 DJ Show & Conference in Las Vegas.

According to one of the contest judges, John Kalotta of Insync Show Productions in Las Vegas, Steve and Teresa's entry had a unifying theme. "Their business card, presentation folder, and paperwork were all color coordinated," Kalotta said. "Detailed entertainment packages were included leaving little doubt what the client might expect. It was complete!"

In accepting the award, Teresa proudly said, "Professionalism begins the moment you answer the phone and should be upheld in every aspect of your business. All of these elements work hand in hand to create a successful business that people want to hire."

Steve A. Wozniak is owner of A Sound Investment Mobile DJ, Inc. in Los Altos, Calif.

The DJ Magazine

Still Skeptical?



Jason Upham, AMS owner
Formerly Jason Upham Entertainment

Jason Upham of Franklin, Indiana joined American Mobile Sound in September, 1996 and by mid-October saw enough of an increase in his business to add two new systems. He is looking forward to the unlimited growth potential offered by American Mobile Sound and has cited the high quality standards of AMS as a key to his success.

The training program and on-going support enable Jason to make the most of his time and effort while working in an industry he loves. For more information on how you can grow your part-time mobile disc jockey business into a lucrative full-time career, call us today and find out why Jason Upham says, *"After ten years in the industry, I've finally found what I'm looking for."*

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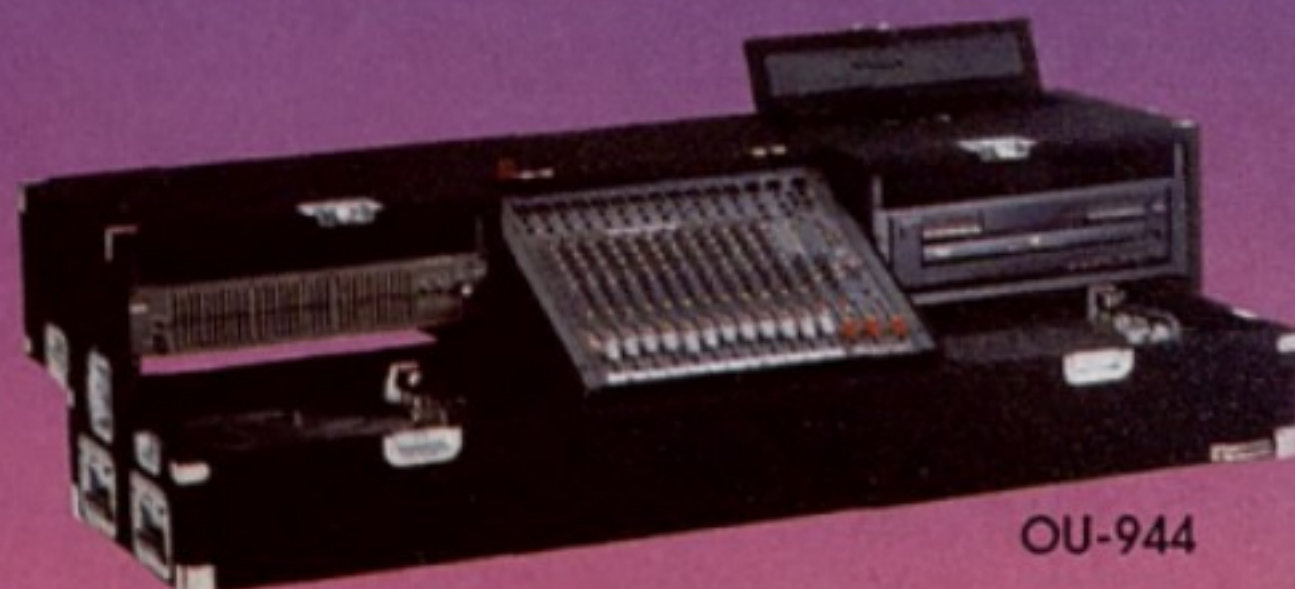
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Cue/Pan Monitoring & Replaceable Crossfader
Cueable Sampler/Monitor Circuit*

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The Best of the Best

DANCING THROUGH THE DECADES OF THE '70S, '80S AND '90S

Each time we do a gig, we strive to be the best DJ by playing the best party music for every crowd. When you leave at the end of the night, you know they had a great time and it was because you knew what music to play and when.

Whether you are doing a wedding reception, a company party, or a reunion, typically there's a wide age range of people, which makes it tough to please everyone all the time. So having a wide variety of music is a must at almost any event. So this time, my playlists feature the best of the best for the last three decades. I think you'll find these lists a great place to start when playing for a diverse crowd. They can also be used to create a theme I call, "Dancing Through the Decades."

THEME PARTIES

Frequently, I have clients who want "theme" parties. Often, the client has a predetermined theme in mind, such as a sock hop, toga party, disco, or country night. But in my experience with theme parties, quite often the crowd gets bored with just one style of music all night. For instance, at a sock hop, which calls for music just from the '50s and '60s, someone will invariably ask for the

Electric Slide or the Macarena. If you try to explain to them that it's not in line with the party's theme, they will leave as an unhappy camper. On the other hand, if you play their request, the client may complain, reminding you that they paid for sock hop style songs so they can jitterbug and twist.

With a "Dancing Through the Decades" theme, however, you are able to cover a wide scope of music that will please most everyone.

Furthermore, the music will seem fresh throughout the evening.

PROM NIGHT

Another version of this is a "Prom Through the Ages" theme. People come dressed in what they wore to their prom (If it still fits!). You might even award prizes for the best dressed couples. Guests could be invited to bring their yearbooks, put them on display and even pass them around for resigning. Depending on the age group, you might want to go back several decades to include everyone's music.

I recently played a "Decades" theme at a college. Although this was a crowd of students in their late teens and early twenties, they asked to do a dance whereby each hour featured music from a different decade. I said, "Oh, you want a Dancing Through the Decades Dance."

While requests must always be welcome, to have a successful dance using a "Decades" theme, make regular announcements during your talk-overs concerning the theme. For example, during the first hour, make it known you are featuring just the best dance and disco from the '70s. You could format your playlist into a type of countdown, beginning the show with music from 1970 and working your way through 1979 during the hour, but this will make it even more difficult to fit in requests. I've found it works best to keep an open format, programming songs based on the decade, and not on an exact chronological order.

SLOW IT DOWN

One thing to remember is to sprinkle in slow songs just as you would at any job (My "Best of The Best" lists feature only "party" songs). We usually play two slow sets per hour with each set consisting of two songs. Some 70's



With a "Dancing Through the Decades" theme, you are able to cover a wide scope of music that will please most everyone. The music will seem fresh throughout the evening.

classic ballads you may want to play include: Eric Clapton's "Wonderful Tonight" and The Commodores, "Three Times A Lady." When the '80s roll around, slide on Lionel Richie and Diana Ross' duet, "Endless Love" or Chris Deburgh crooning "Lady In Red." The '90s will warrant Bryan Adams rasping "Everything I Do" and either All-4-One or John Michael Montgomery singing "I Swear."

As a final note, I could have easily compiled a top 50 or top 100 or even a top 200 for each decade. Narrowing the list down to only 15 songs for each decade was rough. We listed just enough party songs to fill up about an hour (including the slow sets). If we left off your favorite song from a certain year, by all means substitute your own. The important thing to remember is that you can freshen up your next event by coordinating with your client ahead of time and creating a different type of party — a Dance Through the Decades.

BEST OF THE BEST: THE 1970'S

| Year | Song Title | Artist | BPM |
|------|-------------------------|--------------------------|-----|
| 70 | ABC | JACKSON 5 | 96 |
| 71 | JOY TO THE WORLD | THREE DOG NIGHT | 130 |
| 72 | ROCK N ROLL (PART II) | GARY GLITTER | 130 |
| 73 | BAD BAD LEROY BROWN | JIM CROCE | 148 |
| 74 | TAKIN' CARE OF BUSINESS | BTO | 130 |
| 75 | GET DOWN TONIGHT | KC AND THE SUNSHINE BAND | 113 |
| 76 | DECEMBER, 1963 | FOUR SEASONS | 109 |
| 76 | PLAY THAT FUNKY MUSIC | WILD CHERRY | 109 |
| 77 | BRICK HOUSE | COMMODORES | 107 |
| 77 | STAYING ALIVE | BEE GEES | 104 |
| 78 | LE FREAK | CHIC | 122 |
| 78 | I WILL SURVIVE | GLORIA GAYNOR | 116 |
| 79 | OLD TIME ROCK & ROLL | BOB SEGER | 126 |
| 79 | WE ARE FAMILY | SISTER SLEDGE | 118 |
| 79 | Y.M.C.A. | VILLAGE PEOPLE | 126 |

CONTINUED ON PAGE 54



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BEST OF THE BEST: THE 1980'S

| Year ... | Song Title | Artist | BPM |
|----------|--------------------------------|-----------------------|-----|
| 80 | FUNKYTOWN | LIPPS INC. | 123 |
| 80 | WHAT I LIKE ABOUT YOU | ROMANTICS | 160 |
| 81 | CELEBRATION | KOOL & THE GANG | 122 |
| 82 | YOU DROPPED A BOMB ON ME | GAP BAND | 126 |
| 83 | BEAT IT/BILLIE JEAN | MICHAEL JACKSON | 140 |
| 83 | 1999 | PRINCE | 120 |
| 84 | I'M SO EXCITED/JUMP | POINTER SISTERS | 183 |
| 85 | INTO THE GROOVE | MADONNA | 118 |
| 86 | CONGA | GLORIA ESTEFAN | 124 |
| 87 | I WANNA DANCE WITH SOMEBODY .. | WHITNEY HOUSTON | 120 |
| 87 | MONY MONY | BILLY IDOL | 136 |
| 88 | WILD WILD WEST | ESCAPE CLUB | 140 |
| 88 | PUSH IT | SALT-N-PEPA | 130 |
| 89 | LOVE SHACK | B-52'S | 135 |
| 89 | PUMP UP THE JAM | TECHNOTRONIC | 125 |

BEST OF THE BEST: THE 1990'S

| Year ... | Song Title | Artist | BPM |
|----------|------------------------------------|---------------------------|-----|
| 90 | VOGUE | MADONNA | 117 |
| 90 | U CAN'T TOUCH THIS | HAMMER | 134 |
| 90 | ELECTRIC SLIDE | MARCIA GRIFFITH | 108 |
| 91 | GONNA MAKE YOU SWEAT | C & C MUSIC FACTORY | 114 |
| 92 | BABY GOT BACK | SIR MIX-A-LOT | 130 |
| 92 | BOOT SCOOTIN BOOGIE | BROOKS & DUNN | 130 |
| 93 | WHOOHP, THERE IT IS | TAG TEAM | 133 |
| 93 | TWO PRINCES | SPIN DOCTORS | 104 |
| 94 | GET READY FOR THIS | TWO UNLIMITED | 125 |
| 94 | THE SIGN | ACE OF BASE | 97 |
| 94 | TOOTSIE ROLL | 69 BOYZ | 132 |
| 95 | THIS IS HOW WE DO IT | MONTELL JORDAN | 103 |
| 95 | MACARENA | LOS DEL RIO | 103 |
| 96 | C'MON N' RIDE IT (THE TRAIN) | QUAD CITY DJ'S | 136 |
| 96 | 1,2,3,4 (SUMPIN' NEW) | COOLIO | 115 |

Jay Maxwell operates Jay Maxwell's Music By Request in Charleston, South Carolina.



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Spring Cleaning, Part II

MOHR TIPS ON GETTING YOUR SYSTEM IN SHAPE FOR THE SEASON AHEAD!



We're quickly running out of time to spring clean our gear before the busy season, so let's get going. In the last issue, I discussed wiring, turntables, CD players, tape

decks and mixers.

The next component in most systems is the amplifier. As with the mixer, check all your connections and controls first. If you operate a multisystem company, take note of the position of the bridge-mono switch. If the system is normally set up in stereo, this switch should never be in the mono position. Connecting the amp in stereo when this switch is in mono can spell disaster for the amp. If you do have a multisystem company, the best advice is to have the switch permanently disabled or covered up so that the DJs who use your system can't mess with it.

Now turn on the system and do a full power check. Are both channels clipping at the same point? Are they both crystal clear up to that point? If you answered no to either of those questions and are sure you don't have a problem upstream or with your speakers, then the amp should be professionally checked out. It's a good idea to bring your amp in at least once a year for a professional cleaning and calibration. The cooling fan is notorious for storing dust in the amp. When you see dust build up in the cooling fins or vents of the amp, it is time to bring it in for service.

One cool way to help prevent dust buildup in your amp is to make a filter out of

the same coarse spongy material used in home air conditioners and air purifiers. Use a fabric fastener, like Velcro™, to attach the covering over the air intake of the amp. How can you tell which vent is the intake? Very simple. Place a piece of paper over each vent while the amp is on. See if the amp blows the paper away or sucks it in. If the paper gets sucked in, you found the intake. Also check to see if your amp's protect lamp comes on prematurely. If so, you could have a problem with your speakers. Disconnect the speakers and try the amp again. If it goes into clip without shutting down, then the fault lies in the speakers or the speaker wiring.

DON'T BLOW IT

The speakers are next and probably will require most of your attention. This is where critical listening is a must. Assuming that nothing is wrong upstream of the speakers, check each one carefully by itself and then check them both together. Notice any sound differences between them? If you notice something different, lower the volume and check to see that the sound is coming from the tweeter, the midrange, and the woofer. If one of these is out, you may have a blown speaker. If the sound is coming from all the speakers, but one in particular sounds bad, then it could have a rubbing voice coil and should be replaced. Many woofers can play with a rubbing voice coil, but not for long. In the worst case scenario, it could short out the amp, so replace any problems like this ASAP! What if you bought your speakers used and never had them properly checked out? If there is a sound difference between the pair, then it is possible that the previous owner replaced certain parts inside of the box with something that was not original. If you suspect this, have the cabinet checked out by a professional.

Inspect the speakers for tears in the cones. These should be replaced or reconed. Another thing you want to be on the alert for is cabinet rattles. When speaker boxes are old or tossed around, the glue joints can separate and the wood begins to develop rattles.

Listen carefully where the rattle is coming from. Turn the sound system off and knock on the cabinet. Once you find the rattle, you may have to screw the panel back in place. Standard wood screws spaced four inches apart should work fine. If you are more endowed with woodworking skills you may want to remove the woofers and reapply glue to the inside of the cabinet joints before screwing the panels together. If you opt to do it yourself, let the glue dry overnight before you put the woofers back into the cabinet. Speaker rattles may also come from poorly designed or loosely fastened horn baffles, check all around them for rattles too!

TESTING, TESTING

The microphones are next. For wired microphones, a general sound check is all that is needed, but wireless mics require a bit more checking. Begin your test with a fresh battery and make sure the antennae are fully extended. Walk around the room or, if you have an

assistant, have the assistant walk out of the building while you note how far he or she can go before the sound starts breaking up. You should get anywhere in the 150- to 200-foot range. If you are finding the distance is much lower than that, or you are just getting very poor reception, your microphone could be going out of alignment. This condition has to be professionally taken care of.

The last thing to check out on your sound system is the headphones. Are they playing out of both sides? Does moving the wire around cause a channel to cut in and out? Double check the headphone jack on the mixer to make sure that it is not causing the problem. If you replace the jack and are still having problems, you might be better off just replacing the headphone.

Well, there you have it! That should keep you busy for a whole day! Tune in to the next *Tech Talk* when we will demonstrate what will happen to a brick when it is placed on an 18" woofer and we bridge a Crown MA10,000 through it.



If you have ideas on this topic or if you happen to have a particular question to ask, (related to this topic or not), contact George Mohr at Abracadabra Lights & Sounds 1153 Deer Park Avenue, North Babylon, N.Y., 11703. E-mail: ABRADJ@AOL.com. Tel: (516) 667-2300.



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VESTAX PDX-d3



Vestax's new PDX-d3 digital-controlled turntable joins the battle to knock the SL-1200 off its pedestal.

by Henry Collins

Even after nearly a quarter century since its introduction, the Technics 1200 turntable reins supreme as the DJ's choice for spinning vinyl. Not content with the current status quo, Vestax released its top contender for the turntable throne... the PDX-d3. I, along with several local competition mix DJs, took a look at the PDX-d3. After several hours of hands-on use and debate, here are our findings.

MONSTER TORQUE

At 1.6kg/cm, the PDX-d3 offers nearly double the starting torque of the Technics 1200-MK2. From a dead start, the motor muscled the platter up to playing speed in 1/5 rotation or 1/2 second. This added torque allowed our reviewers to perform some vigorous scratch mixing techniques without stalling the motor. The supplied slip mat was a welcome change over the traditional rubber record mat. Our test cartridge, by the way, was a Trackmaster AL-1.

DIGITAL DIRECT DRIVE

For precise platter control, the PDX-d3 features a small joystick controller which incorporates much of the functionality found on Vestax CD players. With it our reviewers were able to accomplish a wide range of platter speed adjustments without touching the vinyl. Moving the joystick to the left launched it into warp speed and to the right slowed it to a crawl. Moving the joystick up or down activated the Bend feature allowing users to bump platter speed up or down at programmable rates of 1%, 2%, 3% and 6%.

INNOVATIVE PITCH CONTROL

Unlike the fixed-range pitch control on the Technics 1200, the PDX-d3 offers programmable speed variations of ± 3 , ± 6 and ± 12 %. Our reviewers also preferred its pitch control over the 1200 which has a center detent. With the PDX-d3, users can freely and quickly adjust the pitch control without the hindrance of a 0% detent setting.

PLAY IT IN REVERSE

The PDX-d3 is the first turntable of its kind to feature reverse drive. Our reviewers were quite impressed with this feature and invested quite some time experimenting with its special effects possibilities. Since playing a record in reverse doesn't alter its tempo, this feature can be used to create some very funky break beats. The PDX-d3 also features a Motor Off switch to facilitate manual platter handling without powering down the turntable.

INDEPENDENT SUSPENSION

To reduce the risk of acoustic feedback, the PDX-d3's tonearm assembly and platter are shock mounted for improved mechanical isolation. This dual suspension system completely isolates the tonearm assembly from the base, providing added protection against acoustic feedback. The turntable's heavy base is constructed of dense particle board and is fitted with large rubber-damped, shock isolating

Test Bench

The following components were used in the product evaluation.

Rack: CSL SuperTable
CD Player: Marantz PMD-850
Mixer: Gemini PMX-18
Equalizer: Ashly GQX-3102
Amplifier: QSC Powerlight 1.8
Speakers: EV-T251

VESTAX PDX-D3
Suggested List: \$930

VESTAX/TRACOMAN
2821 Evans Street
Hollywood, FL 33020
Tel: 954-929-8999
Fax: 954-929-0333

feet. In addition, the entire tonearm assembly is height adjustable, enabling users to compensate for slip mats of different thickness.

BELLS AND WHISTLES

Another feature that won the hearts of our reviewers was the digital readout. The large, easy-to-read illuminated display offers a readout of plus and minus pitch control settings in tenth-of-a-percent increments. A momentary display of the turntable's playing speed is flashed each time the 33 or 45 rpm selector buttons are activated.

THE FINAL WORD

At \$930, the PDX-d3 is nearly double the price of the Technics 1200. Does it offer twice the performance of the Technics? I think not. Will it dethrone the 1200? With Gemini and BST also offering new direct drives, It's more a matter of just how big a dent in can make in a market that's beginning to get a bit crowded.

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IT'S HOT



New budget-priced mixer from Pioneer

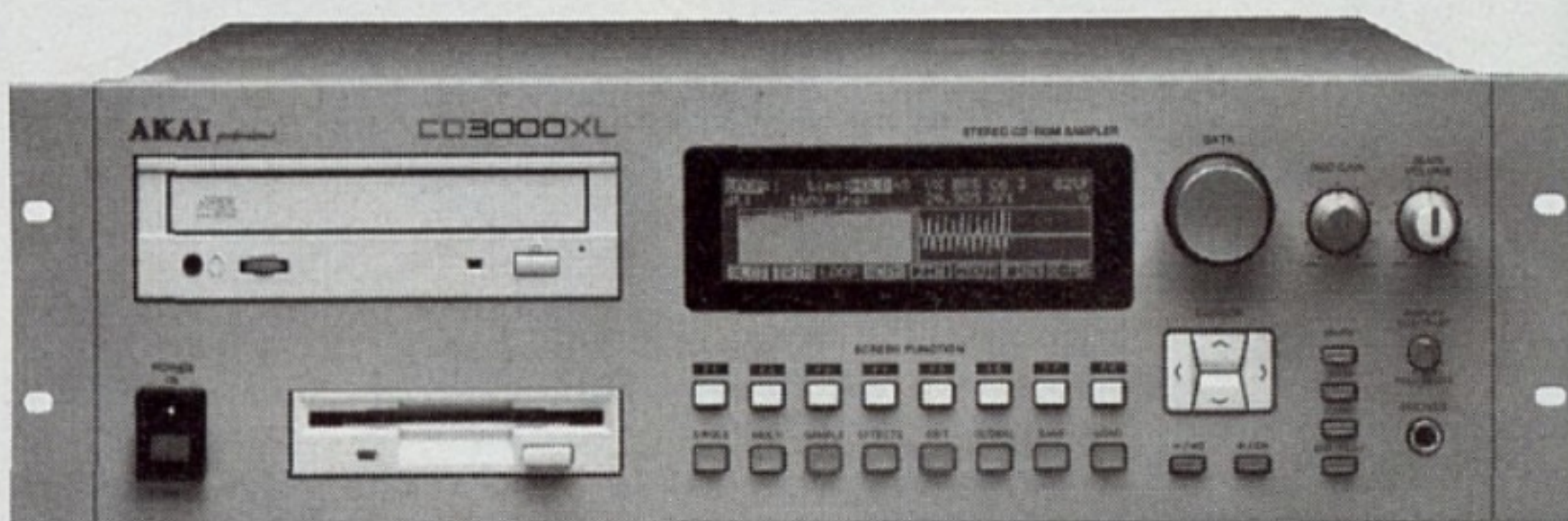
Pioneer's new DJM-300 mixer is a table-top mixer intended for the quality-conscious, performance mix DJ. This two-channel mixer offers a digital beat counter on each channel, as well as a three-band EQ and trim controls. The DJM-300's crossfader and fader controls provide remote start activation of CD players, turntables, etc., for added mixing convenience. A dual function LED meter displays the master output level and the input level of each channel with the push of a button. The DJM-300 will accommodate two turntables, two line sources and one mic. Suggested List: \$799.00

Pioneer New Media Technologies, Inc.
2265 East 220th Street • Long Beach, CA 90810
Tel: (310) 952-2111 • Fax: (310) 952-2990

Akai expands its sampler line

Akai Professional introduces a new addition to their current sampler line with the release of the CD3000XL stereo digital CD-ROM sampler. The three rack space CD3000XL features a large 40 x 6 character LCD display, 1.44MB floppy drive, built-in 4X CD-ROM drive and offers 8 megabytes of RAM standard, expandable to 32 megabytes with conventional SIMM memory. Comes equipped with 10 outputs (stereo outputs and eight individual outputs), S/PDIF digital I/O and SCSI standard and offers the ability to accept Akai's SampleVerb™ four-bus voice assignable multi-effects processor board. Suggested List: \$2,495.00

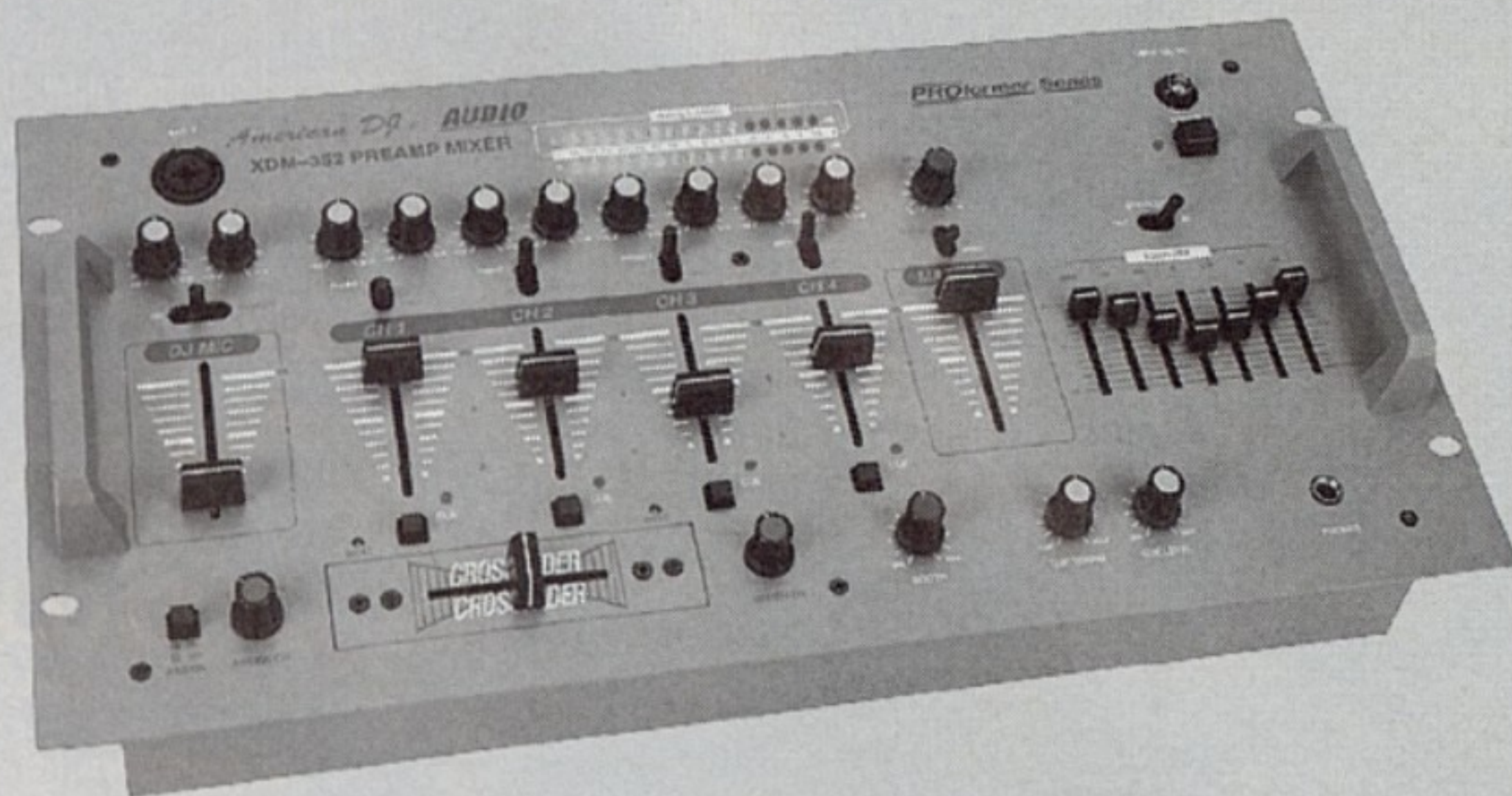
Akai Professional
1316 E. Lancaster • Ft. Worth, TX 76102
Tel: (817) 336-5114 • Fax: (817) 870-1271



The working man's DJ mixer

Designed for the working DJ, the XDM-352 offers features found only on more high end mixers. For ultra-low noise performance the XDM-352 comes with balanced XLR outputs and a superb signal-to-noise ratio. For total signal control, each of the four input channels is fitted with separate bass and treble controls in addition to the mixer's seven-band graphic equalizer. Other advanced features include a feather smooth crossfader, left and right turntable ground terminals and A/B LED beat indicators. Suggested List: \$410.00

American DJ Supply
4295 Charter Street • Los Angeles, CA 90058
Tel: (213) 582-2650 • Fax: (213) 582-2610





New Gemini CD player with digital output

Gemini has recently introduced its newly updated version of the CD 4700 single-deck CD player, the CD 4700 Pro II. This second generation model offers digital output and one-bit linear 8 times oversampling. Instant-start playback and cue to music make the CD 4700 Pro II perfect for professional recording applications and home studio use. This rack mount player also features illuminated multifunction digital display, rubber control buttons and autolock transport door. Suggested List: \$529.00

Gemini Sound Products

1100 Millik Street • Carteret, NJ 07008

Tel: (908) 969-9000 • Fax: (908) 969-9090



The British are coming!

KAM's GMX One is part of a whole new line of quality DJ products designed and built in the UK. The three-channel GMX One is the first of its kind to feature VCA channel faders and crossfaders. Unlike analog faders that control the actual audio signal, the GMX One uses a DC voltage controlled microprocessor to adjust the audio signal. The result is a mixer that is virtually immune to the "snap," "crackle" and "pop" associated with aging faders. The GMX One also features a "soft" start circuit that safely mutes audio output at power-up to prevent potentially damaging transient noise normally found on conventional DJ mixers. Suggested List: \$569.00

KAM/Pro Mix

3044 Center Avenue • Fort Lauderdale, FL 33308

Tel: (954) 566-2997 • Fax: (954) 561-7396

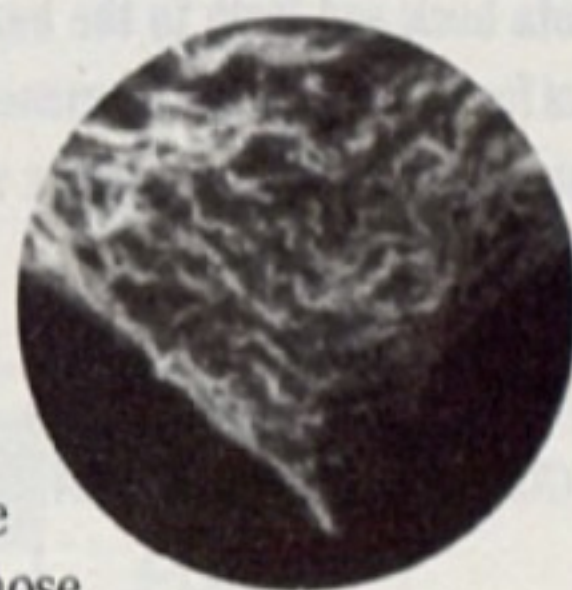
Two pop, click and static stoppers



If pops, clicks and static are chasing your audience off the dance floor, then it's time you started cleaning up your act. With SC 4 stylus and VC-1 vinyl care products from Stanton you can get your mixes off to a cleaner start.

SC 4 Stylus Cleaner

Nothing degrades sound quality and shortens record life faster than a dirty stylus. Caked on debris and other contaminants on the stylus tip, such as those pictured in the photo, reduce tracking accuracy, increase record wear and degrade fidelity. With Stanton's SC 4 cleaner kit you can safely dissolve dirt deposits on the stylus tip and gently sweep them away with the specially designed cleaning brush.



VC-1 Vinyl Cleaner

Regular use of VC-1 vinyl cleaner can help eliminate pops, clicks and other surface noise caused by dirt and debris on your record. VC-1 cleaning fluid is specially formulated to reduce the static build up on your vinyl which attracts dirt and debris. At the same time, it loosens dirt down in the grooves so they can be safely removed with the supplied velvet pile cleaning pad.



Don't let record noise and static hurt your mix program. Clean up your act with SC 4 and VC-1 from Stanton and say goodbye to pops, clicks and static forever.

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(516) 349-0235 Fax: (516) 349-0230



Questar from VEI... an explosion of colors

The new Questar from VEI is a sound-activated effect that produces an explosion of colors that rotate back and forth to the beat of the music. Lightweight and easy to operate, Questar is ideal for Mobile DJs and permanent club installation. The fixture is fan-cooled for safe, reliable operation and comes complete with bulbs and adjustable mounting bracket. Suggested List: \$299.00

Visual Effects, Inc.
3639 Dyre Avenue • Bronx, NY 10466
Tel: (718) 324-0011 • Fax: (718) 324-0300

Beam me down Scotty™

The Scotty™ by appearance and effect is similar to the popular Vertigo™ by American DJ, but has no motors or moving parts inside for increased reliability. The Scotty™ produces multi-color moving beams of light that alternate between a flat Fan-800™ and a Vertigo™ effect. Additional features include: sound activation from a built-in audio sensor, fan cooling, four high quality, bright lamps and a three-year limited warranty. The Scotty™ is an affordable special effect lighting fixture for DJ, club and band use. Suggested List: \$229.99

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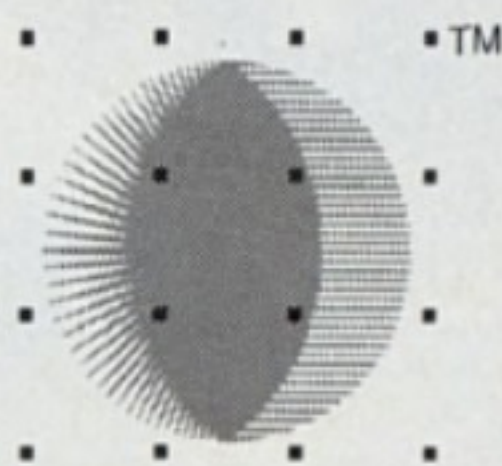


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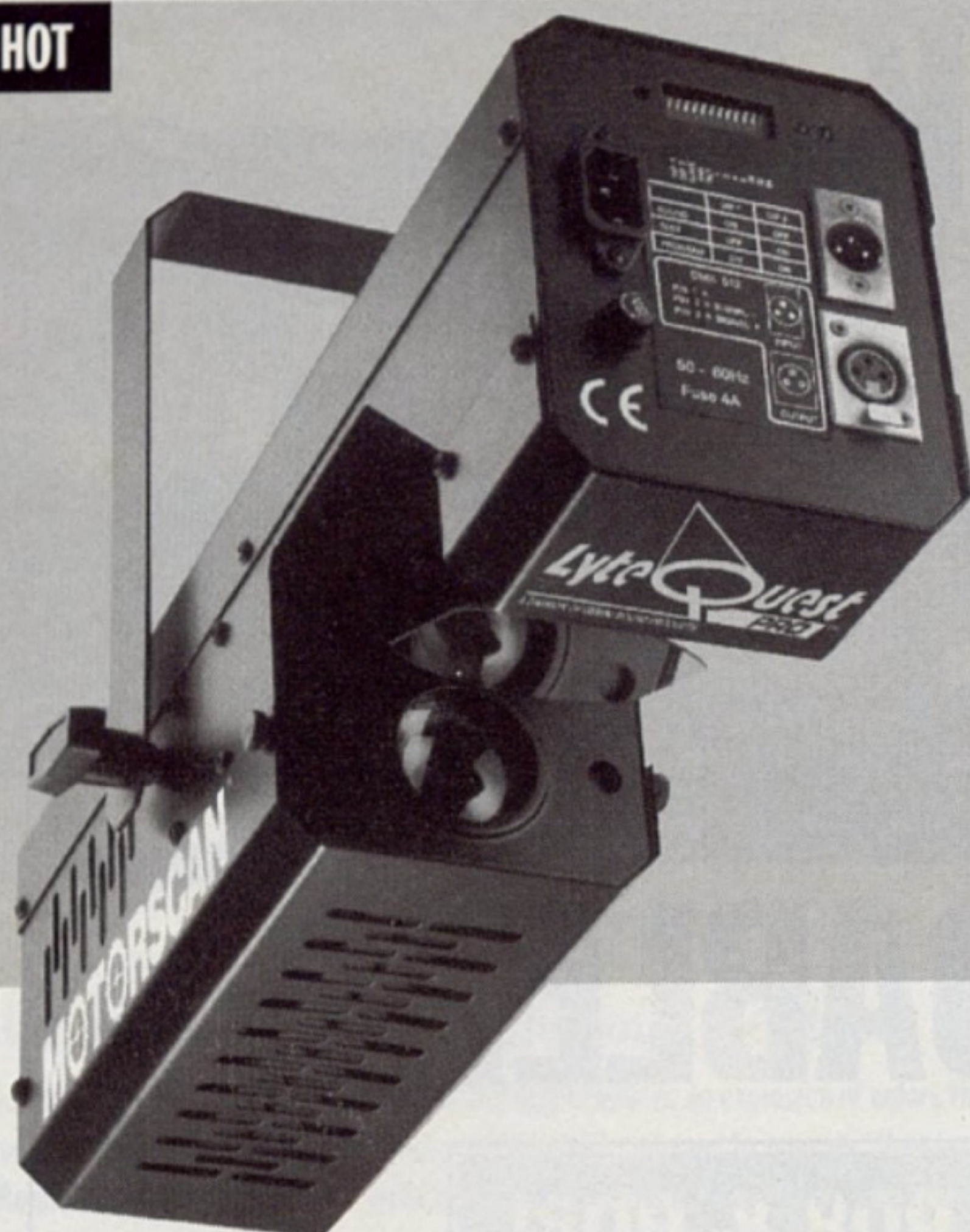
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ITS HOT



Affordable intelligence from LyteQuest

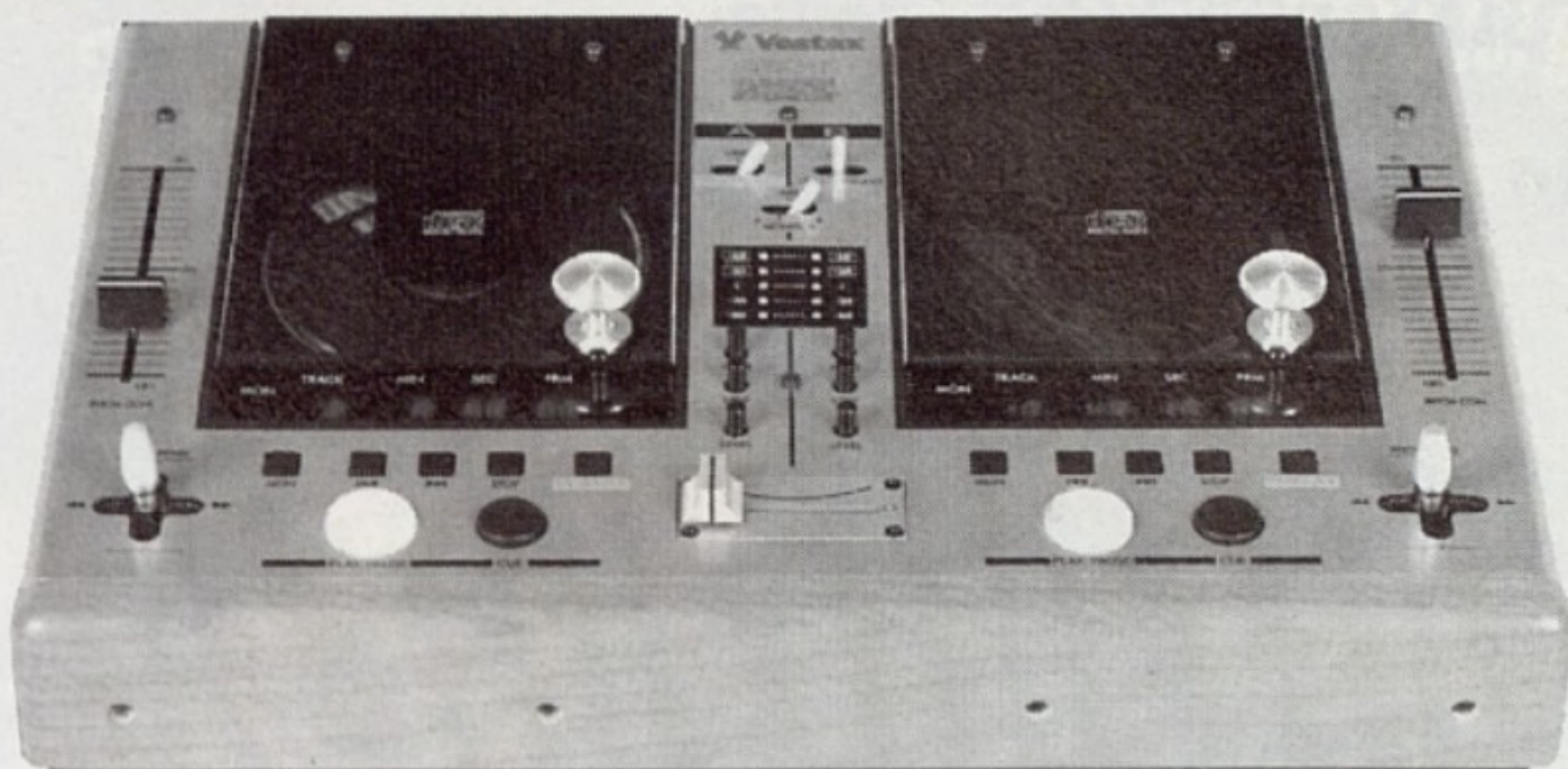
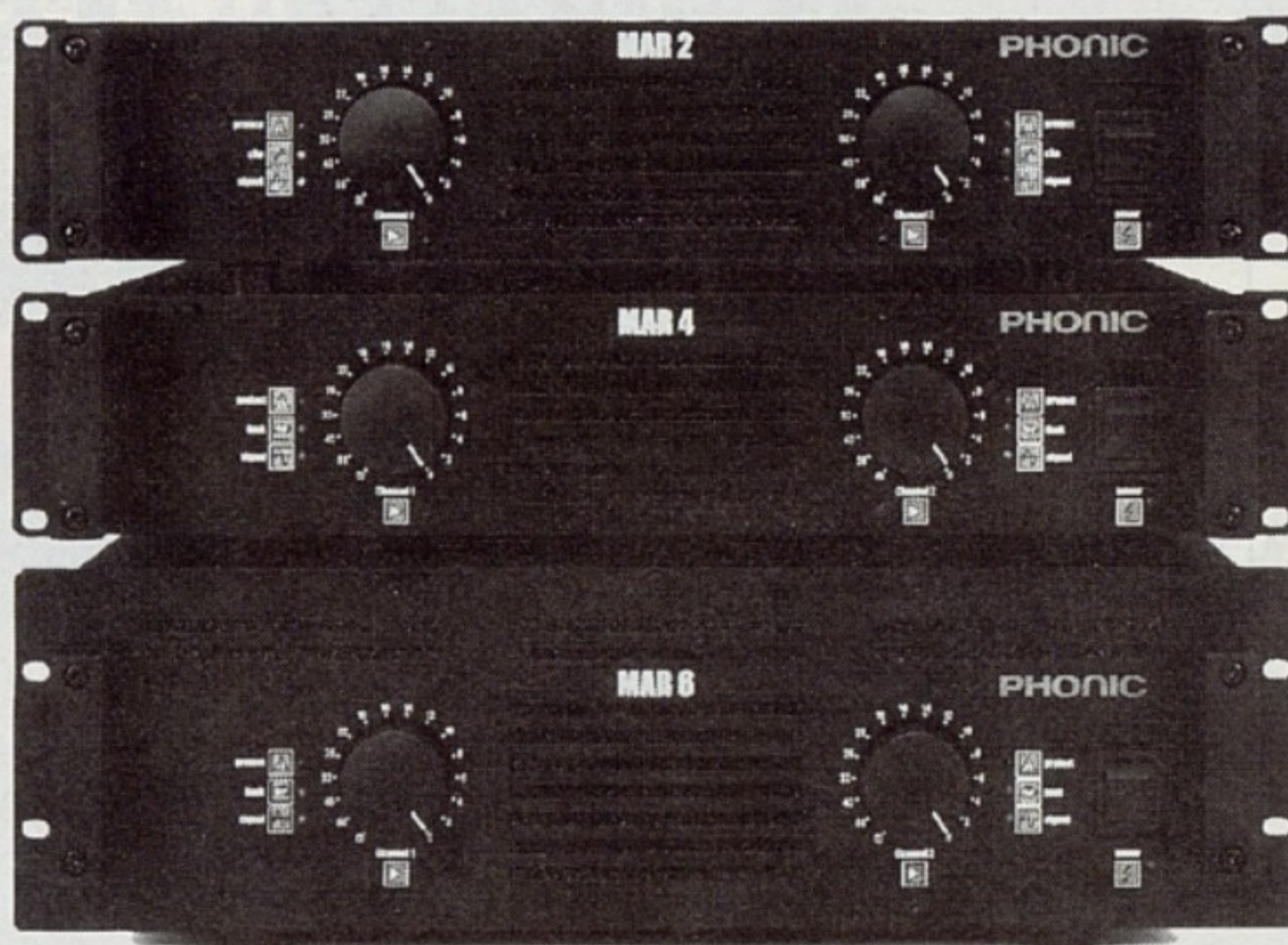
Motorscan™ by LyteQuest Pro is an affordable DMX 512 compatible projector offering a whole grab bag of features and visual effects. Motorscan™ comes with 12 gobos, 12 colors plus white, black out and strobe effects (1-5 flashes per sec.), digital dimmer (0-100%) and microstepping mirror pan and tilt. Can be operated from a remote DMX 515 controller or with its internal effects and sound-activation capabilities. Suggested List: \$1,049.00

Gemini Sound Products
1100 Millik Street • Carteret, NJ 07008
Tel: (908) 969-9000 • Fax: (908) 969-9090

New amplifier line from Phonic

Phonic has recently unveiled its new line of MAR Series power amplifiers. The line includes three models: MAR2, MAR4 and MAR6 with output power ratings of 200, 400 and 600 watts continuous at full bandwidth with 4-ohm load. Each amp features toroidal transformers, forced air cooling, and balanced/unbalanced Neutrik combo and barrier strip input connections. Suggested List: MAR2 \$549/MAR4 \$599/MAR6 \$899

Phonic
1632 McGaw Avenue • Irvine, CA 92614
Tel: (714) 253-4000 • Fax: (714) 752-1000



CD mixing without the mixer

Vestax has unleashed another major DJ innovation with the introduction of its new CDX-12... the world's first top-loading CD player with built-in DJ mixer. This tabletop system features dual CD players with floating suspension, sliding pitch control, instant start, joystick-controlled pitch bend and search functions. The mixer portion includes inputs for two phono and line sources, sliding crossfader with automatic CD start function, LED meter display and source selectable headphone monitoring.

Vestax/Tracoman
2821 Evans Street • Hollywood, FL 33020
Tel: (954) 929-8999 • Fax: (954) 929-0333



Panasonic launches its first wave of DVD players

Panasonic recently unveiled its new DVD players, ushering in a whole new era in high definition video and audio entertainment. Model DVD-A100 and DVD-A300 take full advantage of the digital audio and video benefits of the DVD format, including nearly 500-line video resolution, six-channel digital surround sound and massive storage capacity. The DVD-A100 (pictured above) and DVD-A300 karaoke version both offer fast forward, slow or freeze video, repeat a track, chapter or any random segment, or pause indefinitely without the risk of damaging the player or disc. Depending on the content of the disc, users can select from up to eight different language soundtracks, or from 32 sets of subtitles. They can choose either the 4:3 aspect ratio that fill the TV screen or, if available, a 16:9 widescreen presentation. When available, they can even pick their own camera angles. Besides playing CDs, both models can play current Video CDs. Each model comes complete with full-function remote control. The DVD-A100 retails for \$599.95 and the DVD-A300 with built-in Dolby digital decoder, karaoke feature and microphone input retails for \$749.95.

Panasonic

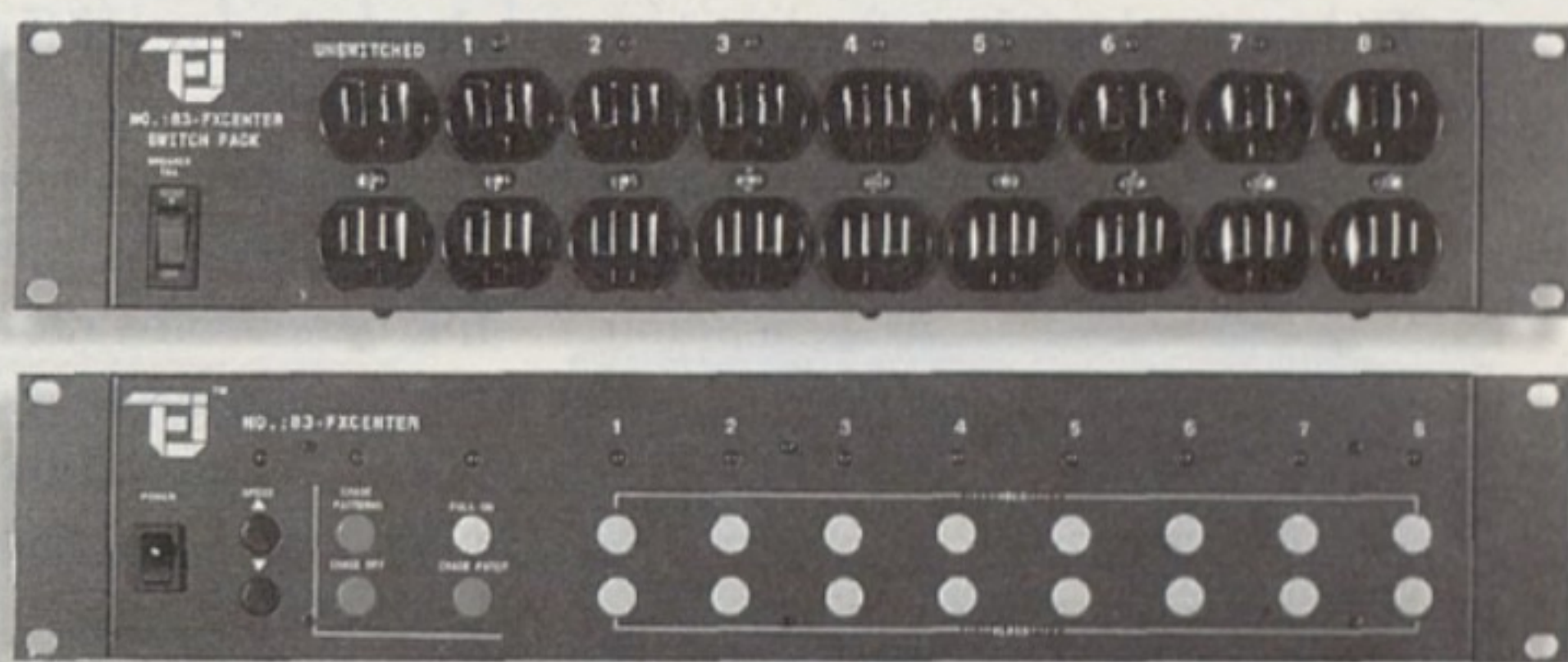
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THUMPIN!

THE DJ SHOPPER'S GUIDE TO BASS CABINETS SUBWOOFERS AND CROSSEOVERS

by Henry Collins

You don't have to be an acoustician or neurologist to know the visceral impact that thumpin' bass can have on a room full of gyrating dancers. For centuries, drums have been used to mark the cadence of oarsmen and troops marching off to war. Yes, many a brave warrior has been sent to his fate driven by the rhythmic beat of the drum.

Today, in this age of electronic drum machines, subharmonic synthesizers and self-powered bass cabinets,

it's easy to see how even rhythmically-challenged dancers can be lured to the dancefloor with killer break beats and rump-shakin' bass.

WHERE'S THE BASS?

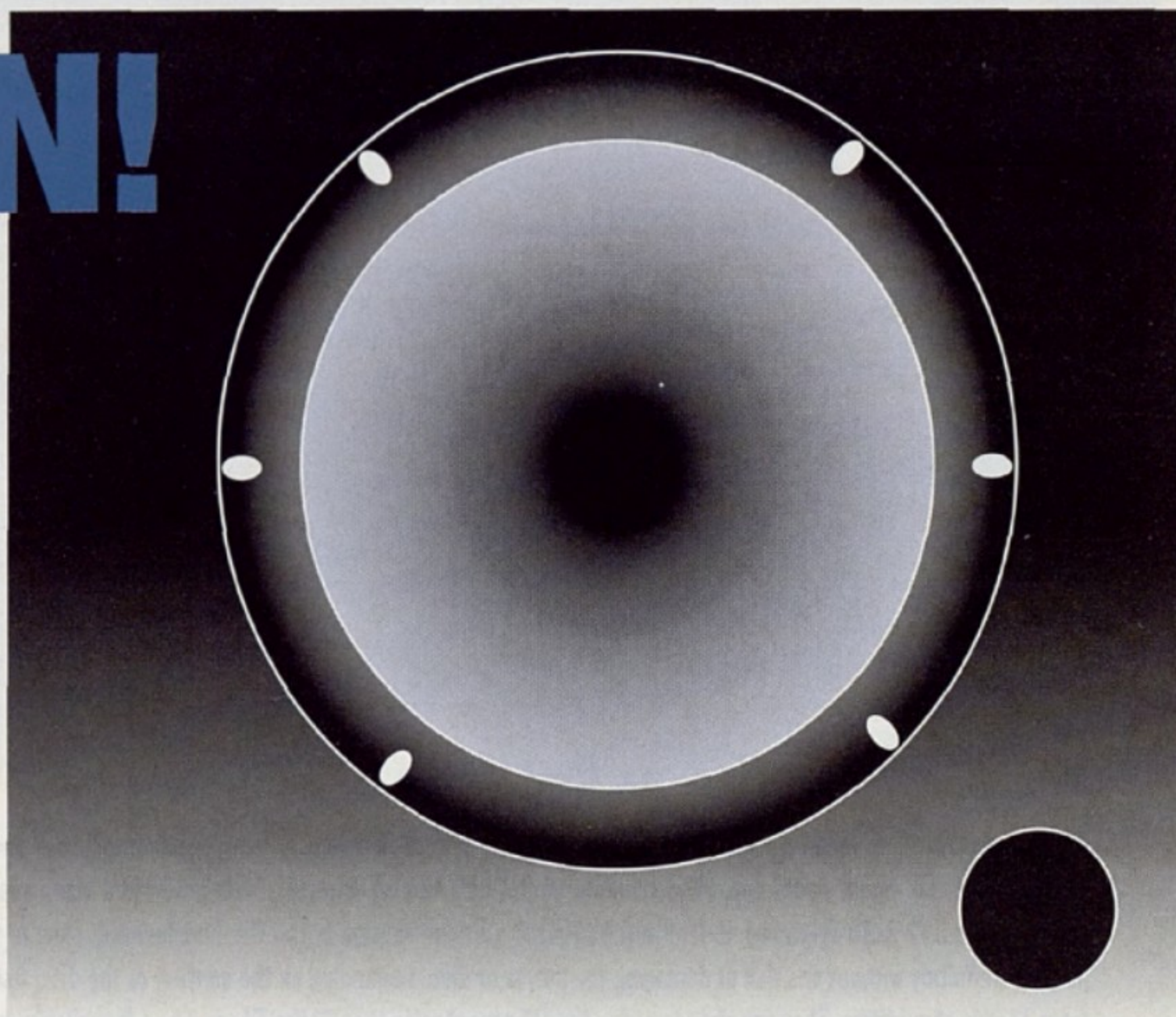
In music, frequencies below 160 Hz are generally referred to as bass. In this range, which extends down to 20 Hz, there are three different types of bass: upper, mid and low. Each of these represents the tonal range of a variety of different musical instruments, including bass drums (36Hz - 130Hz), bass guitar (32Hz - 220Hz) and floor toms (110Hz - 65Hz) to name a few. Surprisingly, it is the mid and upper bass frequencies (40Hz - 160Hz) that most dance goers identify as thumpin' bass. Low bass (20Hz - 40Hz) is just within the lower threshold of human hearing. Audio frequencies in this range are generally perceived mechanically, as opposed to aurally. For this reason, DJs need to understand the mechanics of bass before making a related equipment purchase.

MORE PUNCH FROM YOUR BOTTOM END

Since low frequency sound is both heard and felt, it is important to know what equipment is required to properly reproduce bass frequencies with all its sonic and visceral excitement.

For example, when a kick drum is struck, the impact of the foot pedal excites the drum skin, causing it to vibrate. This vibration is then transferred to the air surrounding the drum and any surfaces it comes in contact with such as walls, floors, bodies, eardrums, etc. When these high-energy sound waves come in contact with nearby surfaces, they begin to resonate. The amount of resonance is determined by the size of the drum and the velocity of the vibrating skin. The larger the drum, the more air it can move. It is this large volume of moving air produced by the drum that produces the bone-rattling, chest-thumpin' bass. Since our eardrums have trouble accurately reproducing these low-frequency sounds, we generally perceive low bass frequencies mechanically through resonating walls and floors and bone conductance.

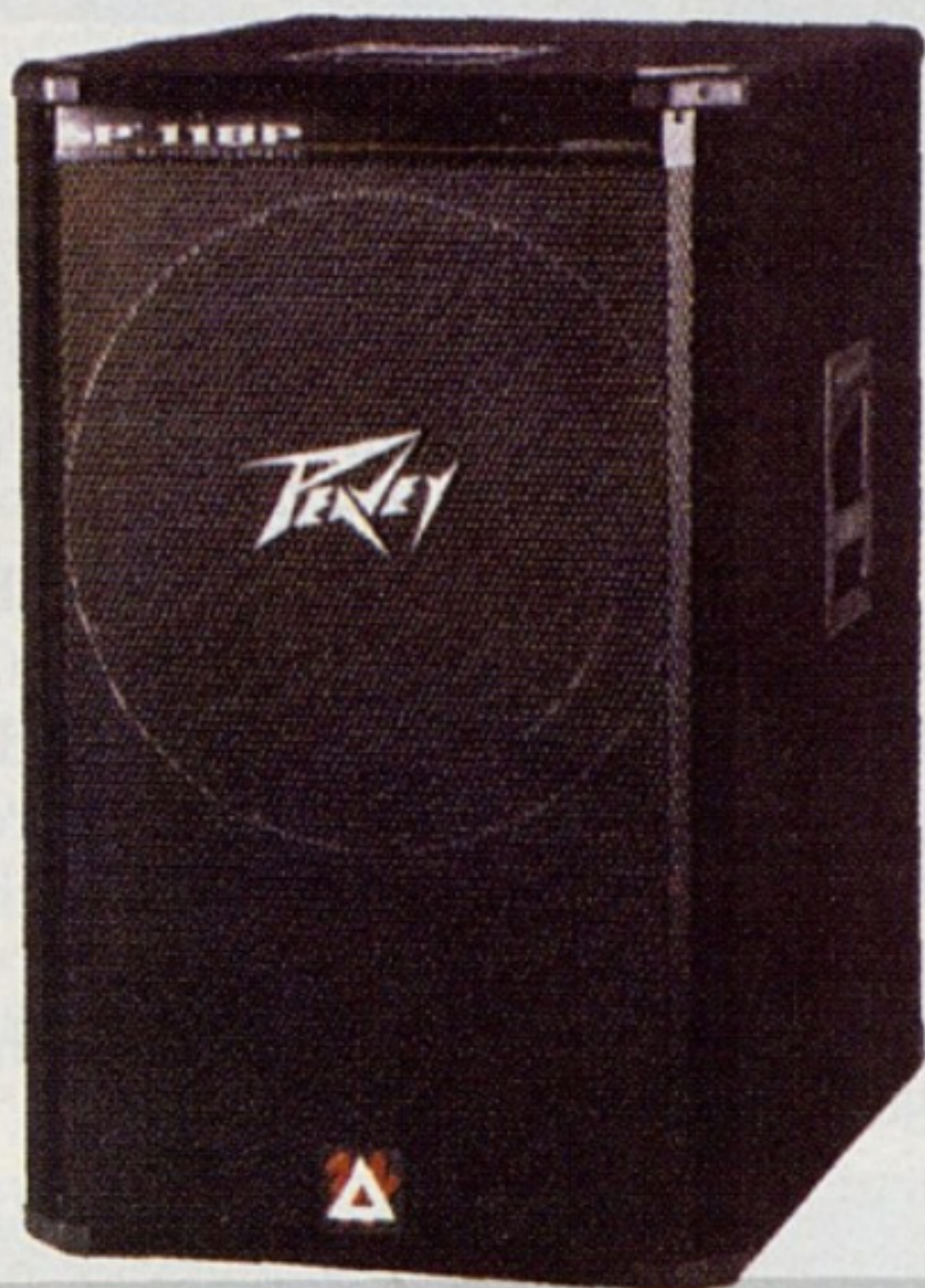
To recreate low-frequency bass requires a speaker driver with enough surface area and cone travel to move a large volume of air. For this reason, many bass cabinets feature 15-inch and 18-inch or larger drivers with long diaphragm excursion and heavy magnet structures to move the added cone mass. The heavier mass is one of the reasons why bass cabinets and sub



The PWRS15 from MTX features an acoustical bandpass crossover and 350-watt RMS power handling for monster bass.

woofers drink up power. This is also why high output efficiency is an important characteristic to look for when making a bass speaker purchase.

Peavey offers a novel solution to the problem of power hungry bass with its SP-118P. The SP-118P is an electronic crossover, preamp, power amp and subwoofer all in a single enclosure. The speaker features a single channel power amp rated at 300 watts. Input



Peavey's SP-118P is a self-powered subwoofer featuring a built-in power amp, preamp and electronic crossover. The amp powers a massive 18-inch 1801-8 Black Widow™ woofer.

to the SP-118P is provided by a 1/4-inch phone jack that accepts either a balanced or an unbalanced source. An additional parallel 1/4-inch input jack is provided, along with XLR inputs, so the signal may be daisy chained to another unit. The built-in electronic crossover delivers distinct low frequency signal separation at 125Hz with an 18 dB/octave roll off. The highs are routed to a 1/4-inch output jack and the lows to a volume control for adjusting the signal to the amp and the Low Out 1/4-inch jack. The speaker has a suggested retail price of \$899.95.

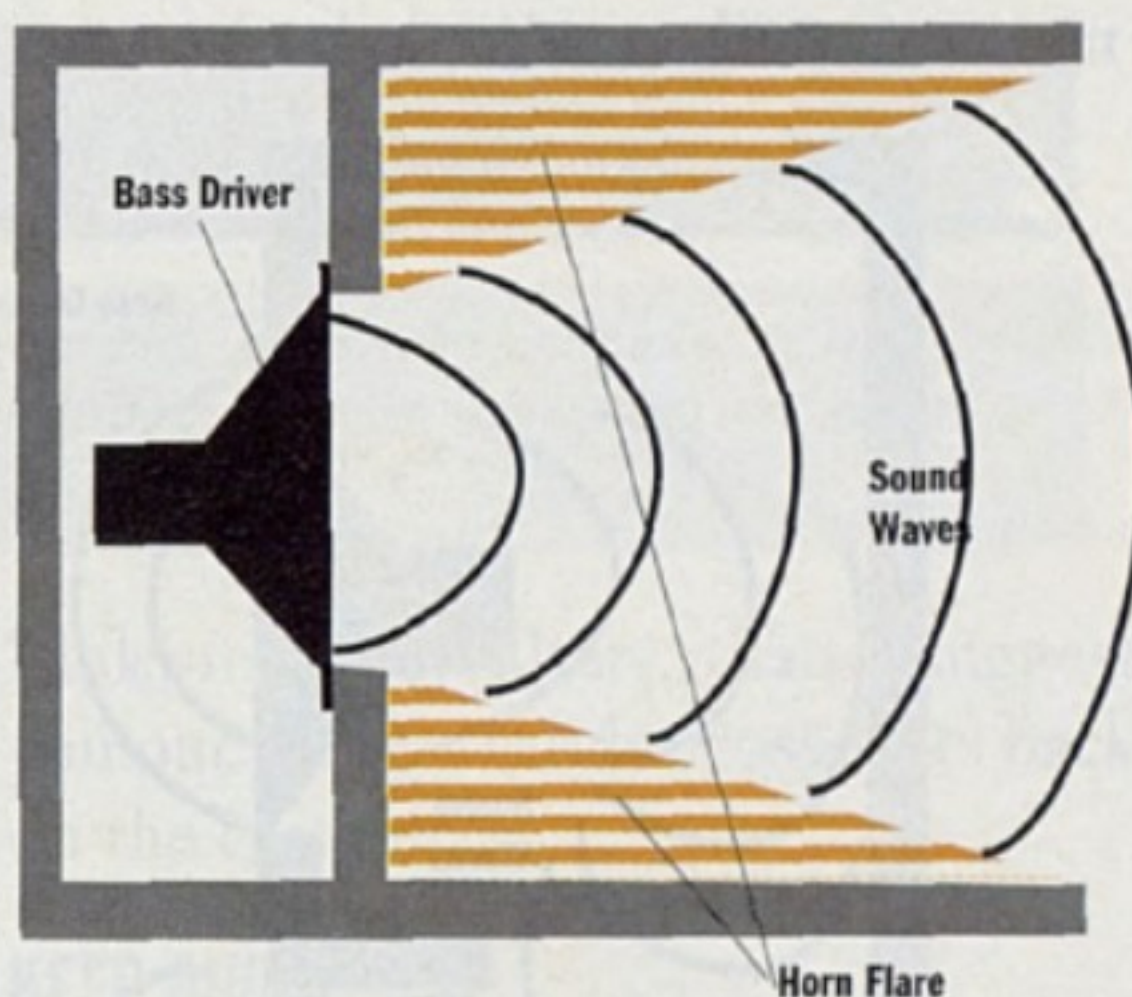
LOAD IT UP

Another important factor in the design of a good bass cabinet and subwoofer system is its "loading" characteristics. Loading refers to the speaker's acoustical coupling (how

the speaker driver reacts with the surrounding free air). The loading characteristics of a low-frequency speaker system are largely determined by the design of its enclosure and placement of the bass driver. The design goal is to move a maximum volume of air with a minimal amount of electromagnetic energy. To accomplish this, a number of different enclosure designs have emerged over the years. The three most popular are the exponential horn, folded horn and tuned port.

EXPONENTIAL HORN ENCLOSURES

In a horn-loaded enclosure, the bass driver fires into the throat of an exponential horn. The narrow opening at the throat of the horn, coupled with the movement of the speaker diaphragm, creates high pressure waves that couple with surrounding low pressure air at the mouth of the horn. The high acoustical impedance at the throat of the horn enables the driver diaphragm to generate high pressure



sound waves with minimal excursion (see illustration above).

While horn-loaded enclosures offer good high output performance and long throw characteristics, the required flare rate from the throat to the mouth of the horn necessitates a large speaker enclosure. For this reason, exponential horn bass enclosures are usually limited to sound reinforcement applications such as concerts and stadiums.

FOLDED HORN ENCLOSURES

Folded horn enclosures are a variation of exponential horn design. In this design, the horn is folded back on itself to reduce its physical size while still



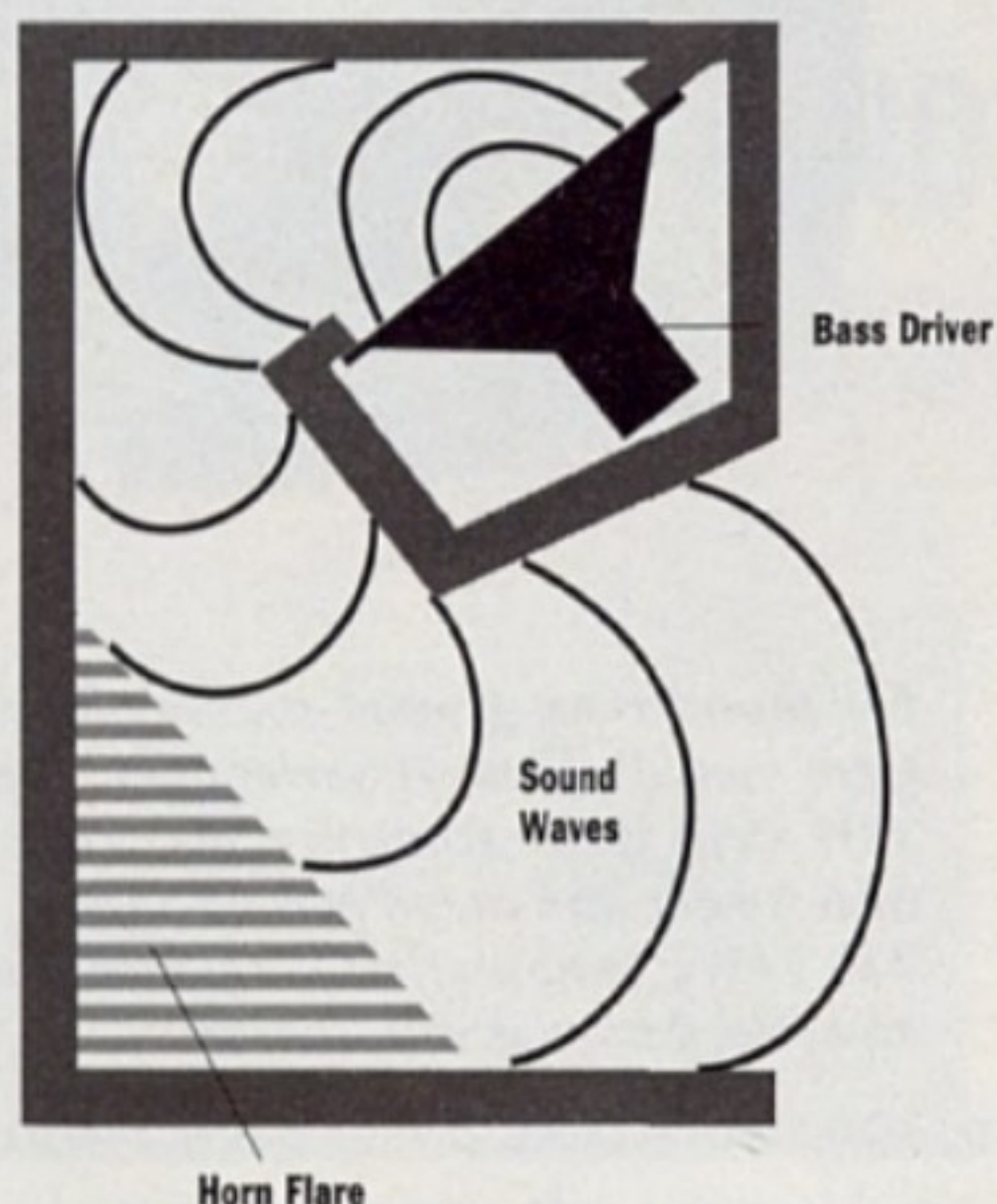
For thunderous, ground-shaking bass Gem Sound's Concert Series offers the 18W (left) which features a massive 18-inch woofer and tuned port enclosure. The FH15 (right) offers a 15-inch woofer and folded horn design cabinet.

maintaining the length required to match the wavelength of the speaker's cutoff frequency. Folded horn designs are very popular among many of today's portable bass cabinets. Included among these is Cerwin-Vega's T-36/750. The T-36/750 builds on the legendary status of the company's L-36, better known as the "Portable Earthquake." It boasts a new 18-inch driver with double the power handling of the popular L-36.



For earthquake bass the T-36/750 features a new 18-inch driver with twice the power handling of the L-36.

While folded horn cabinets offer impressive low-frequency bass performance and are significantly more portable than their non-folded counterparts, they still require considerable muscle and cargo space to transport them. In addition, the enclosure's more intricate design and construction generally translates into a much higher sticker price (see illustration below).



TUNED PORT ENCLOSURES

In this design, a front-radiating bass driver is mounted in a sealed enclosure with a vent or port opening. This approach, technically referred to as a Helmholtz resonator, is based on the same operating principles as pipe organs and flutes. For example, blowing air across the neck of a bottle produces a tone. You can raise or lower the frequency of the tone by adding varying amounts of liquid in the bottle, changing

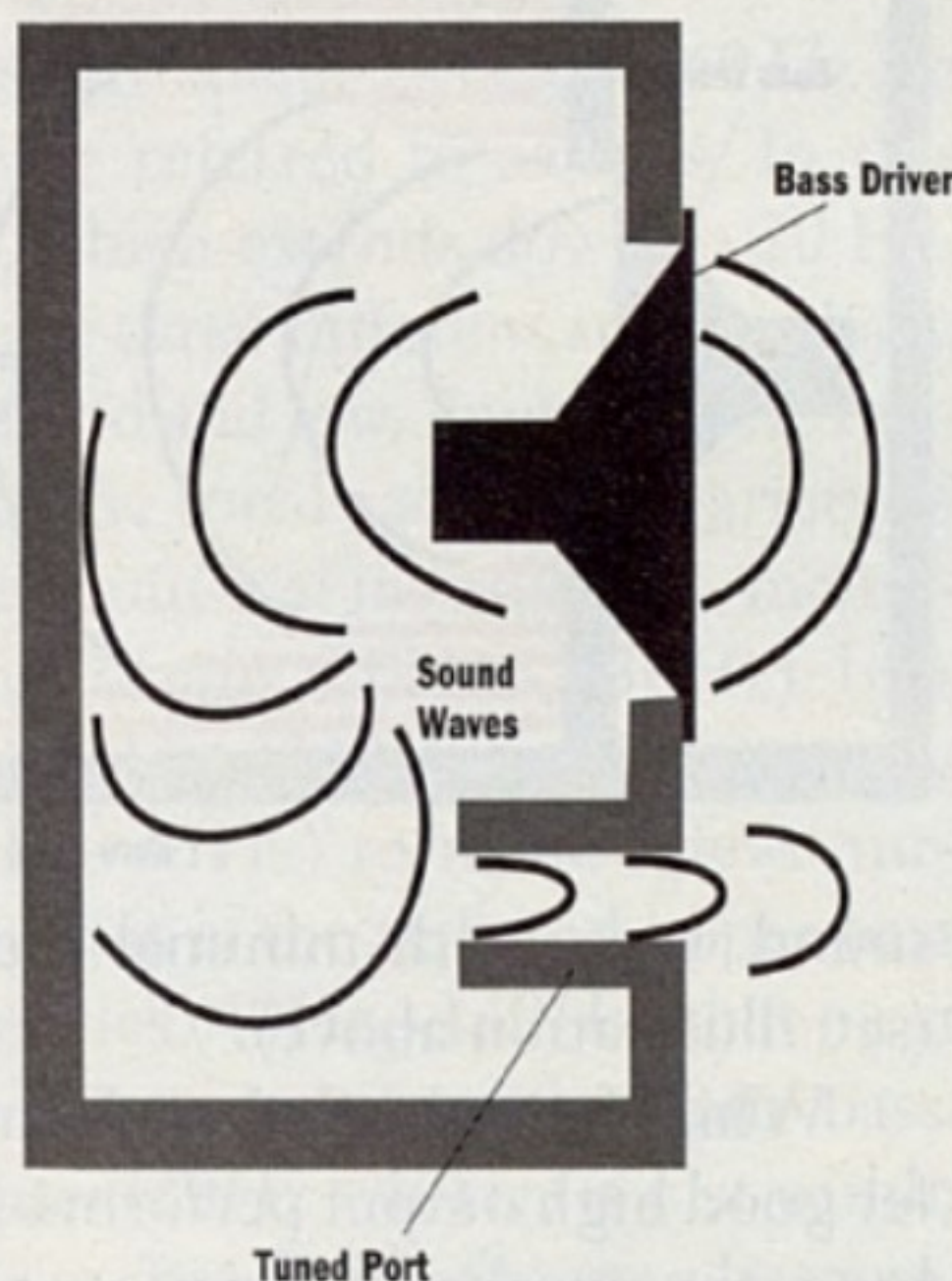


For bone-penetrating bass, SoundTech's LS8C features a large 18-inch bass driver in a rear-ported enclosure.



The W215 CX from BST gets its punch from two 15-inch subwoofers in a 1/2 exponential horn-loaded enclosure. For the ultimate in bassquake performance, BST offers the W218 CX with dual 18-inch subwoofers.

ing the internal volume of the bottle. In the same way, by adjusting the dimensions of the speaker enclosure and size of the port opening, back waves generated by the driver can be tuned to a desired low frequency and used to reinforce the speaker's bass performance. This makes it possible to build smaller bass enclosures without any sacrifice in low-frequency sonic performance (see illustration below).



One example of advanced tuned port bass cabinet design can be found in Pioneer New Media's S-V5500W. For optimum low-frequency performance with reduced harmonic distortion, the S-V5500W features Pioneer's unique OPAXIAL™ technology. Unlike most tune-port enclosures featuring front-radiating bass drivers, the S-V5500W uses two 10-inch drivers mounted with their axes opposite each other. This "push/pull" design

helps reduce harmonic distortion in the 50Hz to 100Hz range.

The S-V5500W is designed to be used in conjunction with the S-V7000 full-range cabinets. An internal 6dB passive crossover enables the speaker to be used with a full-range signal without the use of an active crossover.

My initial impression of the S-V5500W was one of skepticism. I had serious doubts about the bass performance of a bass cabinet with 10-inch subwoofers. I had an opportunity to audition them with the S-V7000 before an audience of 600 people at a corporate party. The cabinets, much to my surprise, performed well beyond my expectations. The S-V5500W is a beautiful, well engineered speaker but prepare to reach deep inside your pocket. It comes with a suggested retail price of \$1,200 each.

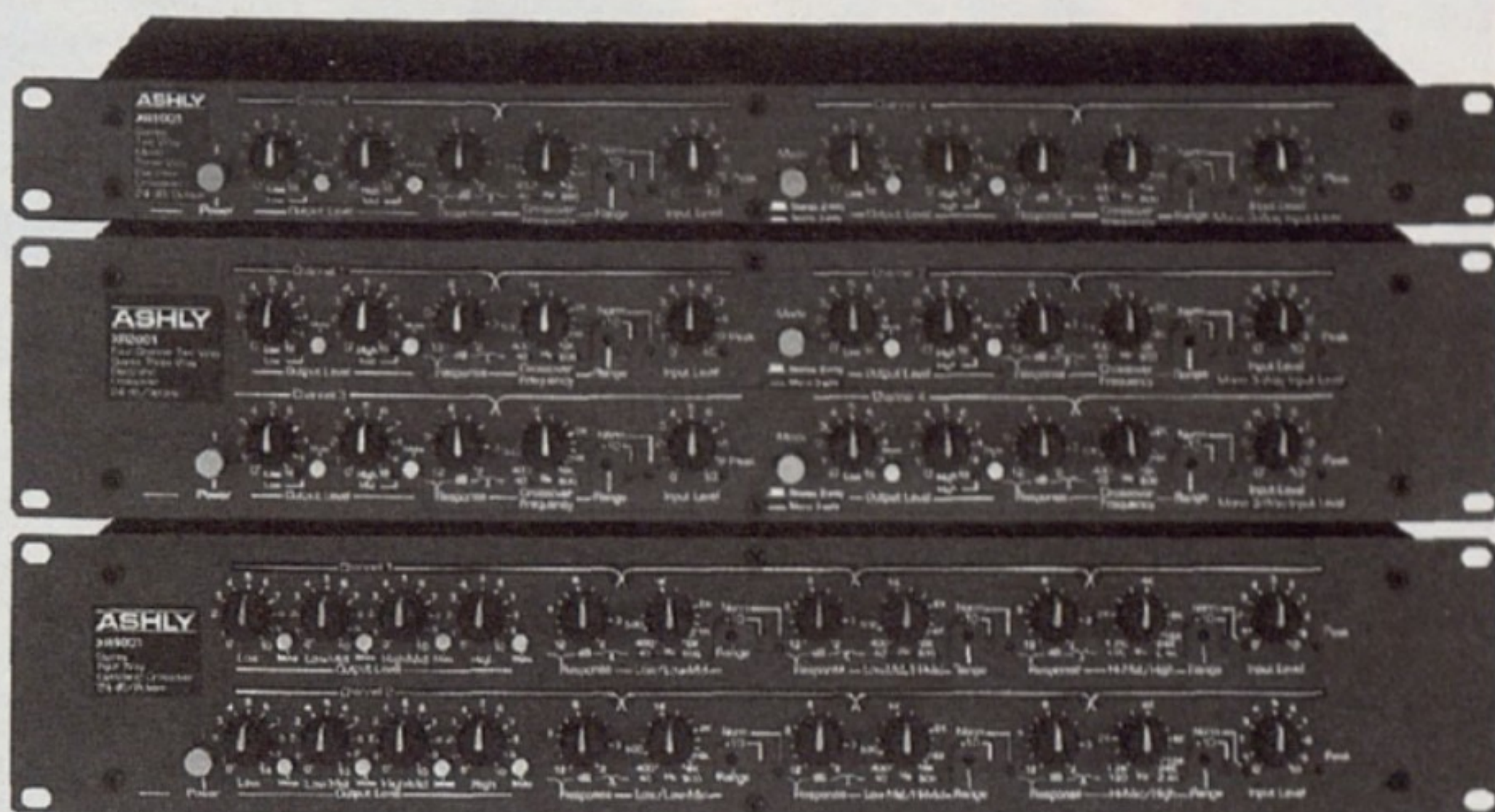


Pioneer's new S-V5500W offers impressive bass performance thanks to its unique Opaxial™ design featuring two 10-inch drivers mounted in a push-pull configuration.

With the exception of self-powered and bandpass bass cabinets such as the PWRS15 from MTX, you will need an active crossover and separate power amp to drive your subwoofers. Your choice of crossovers will depend largely on your current or proposed system configuration.

Let's say, for example, you want to add more bass to your present full-range speaker system. You can purchase a simple stereo 2-way active crossover such as Rane's MX22 and use the low-frequency outputs to power your dedicated bass amplifier and subwoofers. Since you're using full-range speakers, you won't need to connect your current amplifier to the crossover's high-frequency outputs.

If you are using a multi-amplifier speaker system but want to add more low-frequency bass punch, you may want to consider a stereo 3- or 4-way active crossover such as the Ashly XR-2001. It offers a choice of stereo 3-way, mono 4/5-way and 4-channel, 2-way



Ashly offers a full line of active crossovers including their stereo 2-way/mono 3-way XR-1001 (top), stereo 3-way/mono 4/5-way/4-channel 2-way XR-2001 (middle) and stereo 4-way XR-4001 (bottom). All feature XLR and 1/4-inch inputs, 20Hz high-pass filter, peak overload indicators, 24dB octave slopes and tunable frequencies.

verters and adjustable roll-off curves. Many of these crossovers are intended for use in permanent installations and are installed by professional sound contractors. So if you don't know the difference between Butterworth and

close attention to the crossover's signal-to-noise specs (Sometimes referred to as hum and noise). Look for ratings of -80dB or more, 90dB or better if you're mixing CDs.

IN AND OUT

Before settling on any crossover, be sure to check its inputs and outputs to make sure they are compatible with your mixer. Imagine getting home with the unit only to discover that it doesn't have unbalanced RCA jacks. If your DJ mixer features both balanced XLR and unbalanced RCA jacks, you may want to consider purchasing a crossover with balanced inputs.

SHOP SMART

Another alternative you may want to consider is buying an amplifier with a plug-in active crossover. Since you will need to purchase an additional amplifier, you may be better off buying one with a crossover already built in it.



The Fudge 232 from BST is a stereo 2-way crossover with mono subwoofer output. It features adjustable frequencies from 250Hz - 6kHz with 12dB/octave filtering and comes with balanced XLR and unbalanced RCA inputs.

operation.

Once you have decided on the type of crossover you will need, it is much easier to shop for one that offers the features, performance and price that best meets your needs. To help you track down the right crossover, you may want to look over the following shopping suggestions.

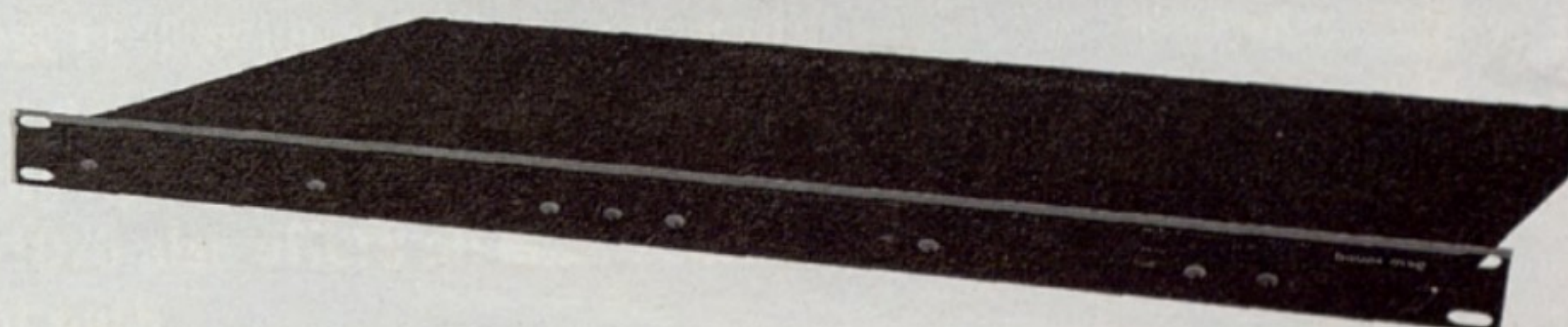
LESS IS BEST

There are some DJs, myself included, who are control freaks. Give me knobs, dials, warning lights, alphanumeric keypads and plasma displays and I'm in DJ heaven. If this is your first crossover purchase, suppress the temptation to buy one because of the exciting eye candy it offers. There are some crossovers on the market that offer a number of advanced features such as delay controls for time alignment, phase in-

Linkwitz-Riley filters, than I suggest you put the eye candy crossovers back on the counter.

KEEP QUIET

Unlike passive crossovers which are the final link in the audio chain, active crossovers are inserted ahead of the power amplifier. For this reason, any noise inherent in the crossover will be magnified by the amplifier. So when buying a crossover you will want to pay



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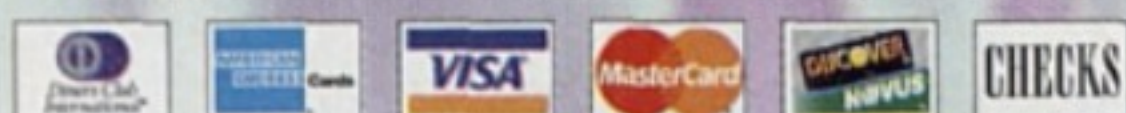
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DJ SHOPPER



Rane's Mojo series crossovers come in two flavors: the stereo 2-way MX22 (top) and stereo 3-way MX23 (bottom). For greater ease of use, both models feature a single set of controls for operating both stereo channels.

SUBWOOFER MANUFACTURERS

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Cerwin-Vega

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Gem Sound

600 E. 156th Street • Bronx, NY 10455

Tel: 718-292-5972 • Fax: 718-292-7976 • E-mail: gemsoundco@aol.com

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Tel: 602-438-4545 • Fax: 602-438-8962

web site: <http://www.mtxaudio.com>

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web site: <http://www.washburn@washburn.com>

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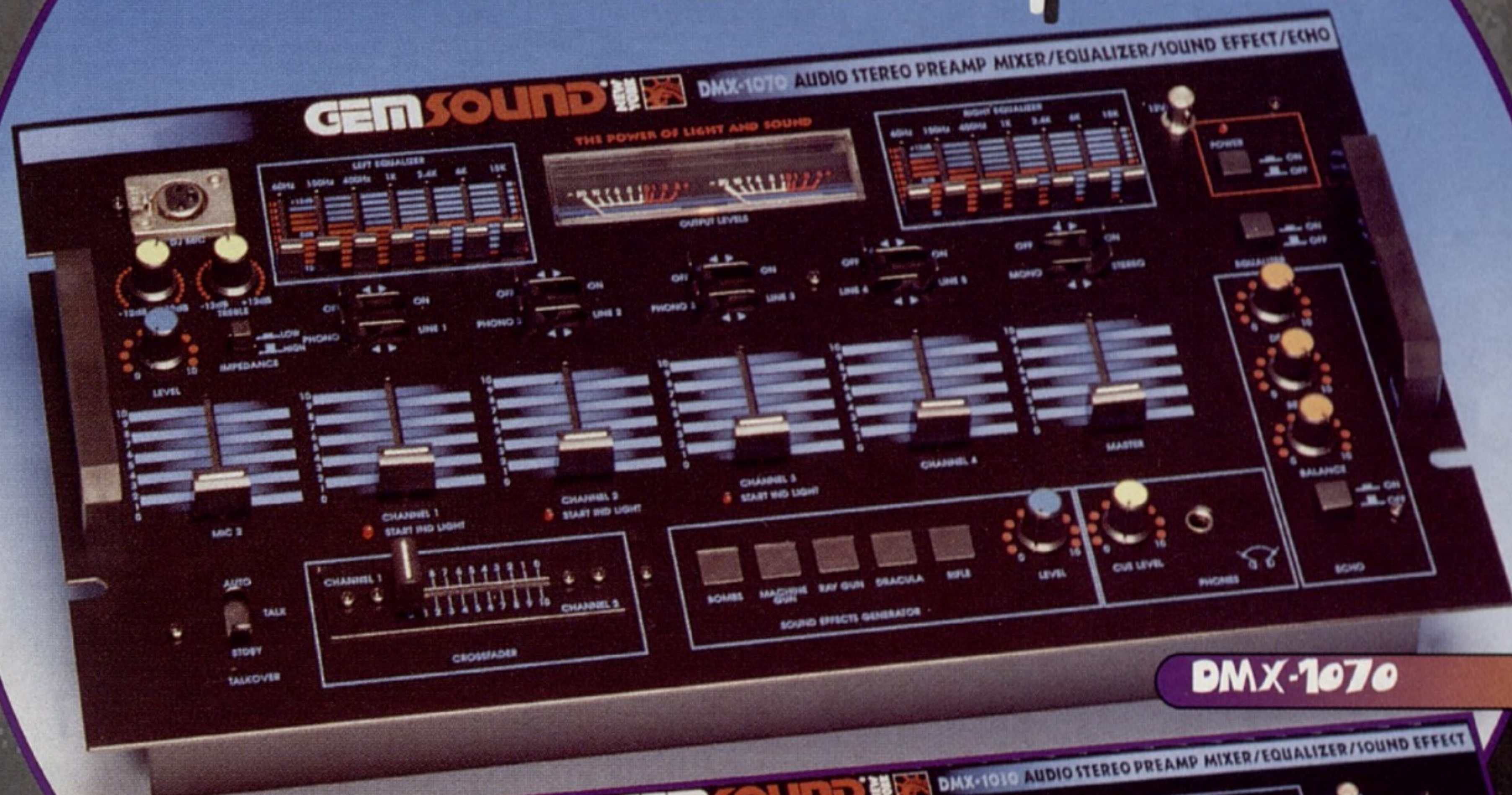
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LYTEQUEST MOTORHEAD™

Gemini's lackluster Lytequest line has just received a major shot in the arm with the introduction of Motorhead. It's smart, it's dazzling, it's more affordable... it's a whole new ball game.

by Henry Collins

I saw Motorhead for the first time at the recent LDI Show in Orlando, Fla. Gemini had about 20 units mounted in a large circle connected to a PC-driven DMX controller. The 10-minute presentation was very impressive, like nothing I have ever seen at a Gemini booth. Unfortunately we will not be able to recreate that presentation in this review. We will, however, attempt to provide you with a full description of the unit's capabilities... and limitations.



SHAKE, RATTLE AND ROLL

After unpacking the unit, I plugged it into an AC control strip—requires two outlets: one for the lamp and the other for the motors. After power up, the fixture paused for a moment and rotated 180 degrees counter clockwise and came to a halt. The unit began making a loud “clanking” sound as if gears were straining to move. This commotion lasted about three seconds before the lamp and its internal effects program were activated. Motorhead goes through this resetting process each time the unit is powered up. You can eliminate the clamor by keeping power supplied to the motors and limiting your on/off switching to the lamp portion of the fixture.

EYE-DAZZLING EFFECTS

Motorhead features 12 gobos (nine geometric patterns and three spotlight apertures). The fixture also comes with 12 colors plus white and has a dimming range of 0-100%. A strobe effect is also available under DMX control.

Lytequest Motorhead
Suggested List: \$1,299.95

LYTEQUEST by GEMINI
1100 Milik Street
Carteret, NJ 07008
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Fax: 908-969-9090

While Motorhead does offer an impressive array of effects, it alone is not a centerpiece fixture. When multiple units are daisy chained together for synchronous operation, the effects that can be achieved are truly captivating.

TILTS AND PANS

Motorhead's gimbal-styled base is designed to be mounted and operated at any angle. This offers a virtually unlimited range of mounting possibilities and applications. The fixture comes with two heavy-duty "L" brackets that slide inside the base and are secured with two screws. Screw holes are provided on all four side panels so the fixture can be mounted to provide easy access to the power and DMX connections.

DMX CONTROL

Motorhead uses five DMX channels to control pan, tilt, color, gobo and dimmer. Two standard XLR jacks provide connection of a DMX 512 controller and daisy chaining multiple fixtures. A bank of 12 DIP switches are provided for selecting internal program, sound animation and DMX controlled operating modes. The DIPs also enable users to change the direction of tilt and pan for synchronous operation of multiple units. This feature is very useful when used in conjunction with multiple Motorhead fixtures. In fact, you can create a pretty impressive light show without an external DMX controller by slaving several units from the internal program of a single Motorhead and then setting the DIP switches of units paired together so that they pan or tilt in opposite directions with respect to each other.

AN INTELLIGENT PURCHASE

While Motorhead does offer an impressive array of effects, it alone is not a centerpiece fixture. When multiple units are daisy chained together for synchronous operation, the effects that can be achieved are truly captivating. Those with a serious budget for intelligent lighting will definitely want to check out this fixture. If Motorhead is a small indication of the direction that Gemini is heading with its Lytequest line, then the lighting industry will be in for some real surprises a few miles down the road.



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ELECTRO-VOICE T-251

Kick-butt bass and silky-smooth highs best describe EV's T-251. This full-range loudspeaker delivers plenty of punch to muscle any crowd onto the dancefloor without breaking a sweat.

by Henry Collins

The T-251 is an attempt by EV to extend its influence beyond the pro sound industry and musician/band markets. I was very impressed with the sonic performance and power handling. I tested the speakers at a large corporate event with over 600 people and they held up very well. In fact, the speaker's bottom end gave my bass cabinets a serious run for the money.

WELL MADE

When you take the T-251 apart, it is easy to see what you're paying for...quality. The cabinet, for example, is made of five-ply layered hardwood strands that are bonded together with phenolic resins. Trademarked under the name Road-Wood™ and patented, this rigid, void-free 1/2-inch thick material combines the strength of high-quality plywood with the acoustic dampening of particle board. I took a look inside the enclosure and was impressed by the cabinet's elaborate bracing and dado-cut joints. This meticulous construction helps to account for the enclosure's

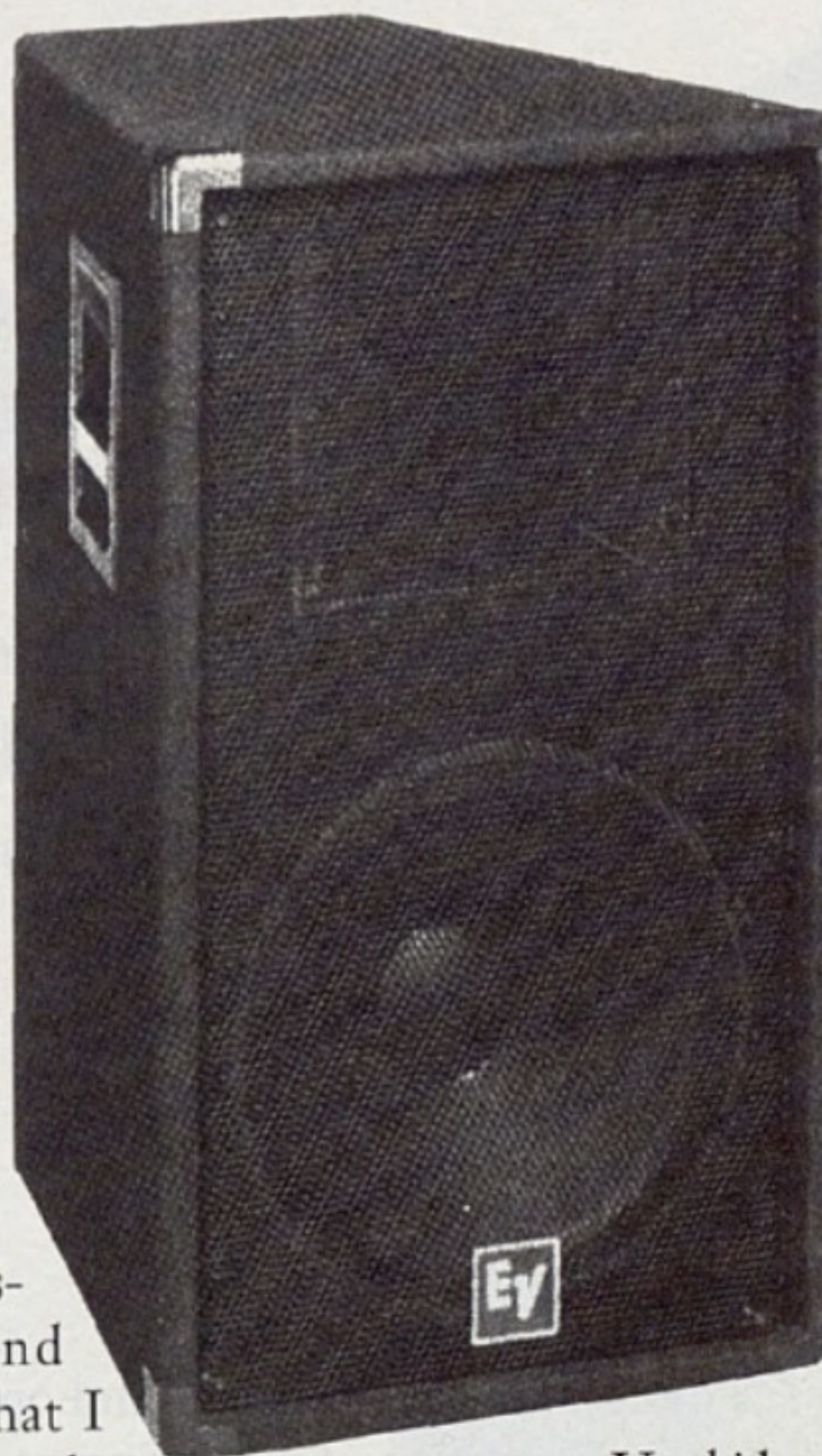
lack of sonic coloration due to unwanted panel resonance.

For added portability, the T-251 features two flush-mounted carrying handles for use in transporting its 78-pound mass. Unlike some that I have encountered in the past, these offer deep hand wells for added comfort—a feature that large-knuckled roadies will appreciate. The cabinet's trapezoidal design also makes it ideal for use in wide-coverage speaker array stage systems.

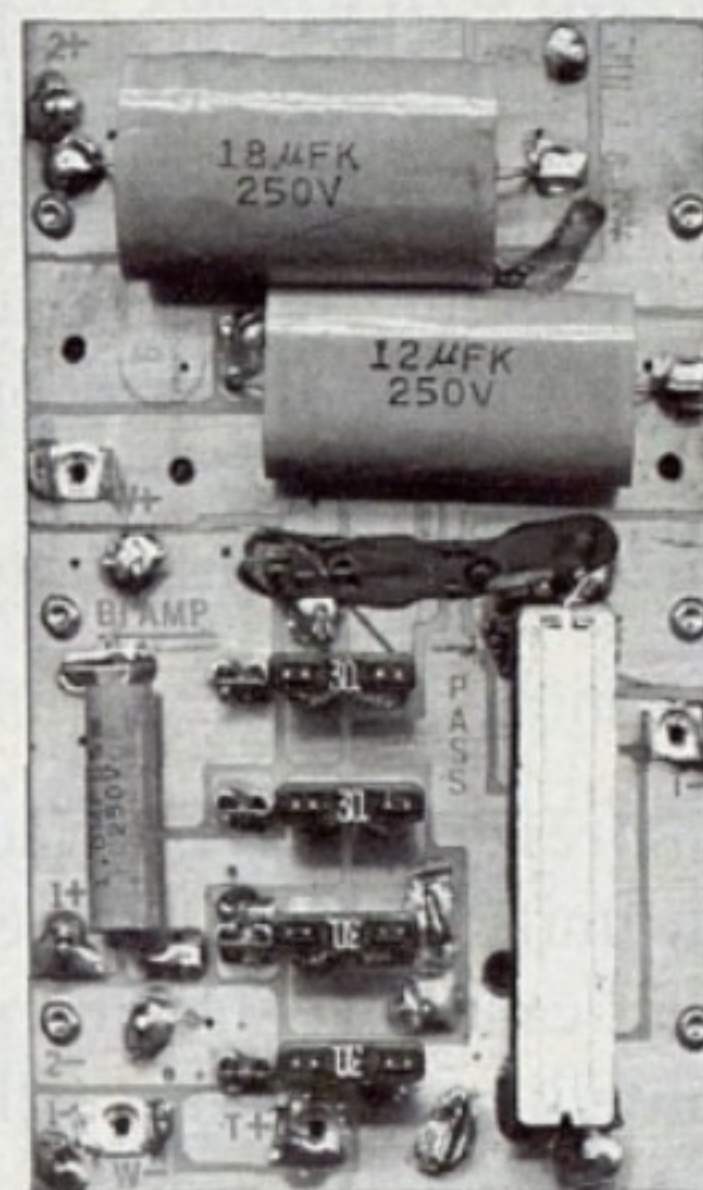
SERIOUS COMPONENTS



(Left) Rear plate with dual Neutrik Speakon® connectors. (Right) Passive crossover network with high-voltage components. Automotive fuses (Bottom Center) serve as jumpers to configure the network for biamp use.



Unlike some speaker manufacturers who are essentially nothing more than box builders, the T-251 is clearly the product of real research and development and patented technology. Its 15-inch bass driver boasts 400-watt power handling and low-



Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32

Mixer: Pioneer DJM-500

CD Player: Pioneer CDJ-500 II

Equalizer: Ashly GQX-3102

Tape Equipment: Marantz PMD510,

Amplifier: EV P1250

Electro-Voice T-251
Suggested List: \$1,236.00

ELECTRO-VOICE
600 Cecil Street
Buchanan, MI 49107
Tel: 616-695-6831
Fax: 616-695-1304

frequency performance down to 42Hz. The high end is covered by EV's HP64 horn coupled to a DH2T 2-inch compression driver. This well-matched combination of components delivers impressive butt-bumping bass and crisp, well-dispersed highs.

For bi-amp applications, the speaker's passive crossover is user configurable. It features dual Neutrik Speakon® connectors for convenient speaker daisy chaining and an impressive display of quality high-voltage discrete components (see photos left).

VERY IMPRESSED

With a suggested retail price of \$1,236, the EV T-251 is clearly not for every Mobile DJ. But for those DJs who have grown weary of monthly visits to speaker reconers and are ready to make an investment in a quality speaker, the T-251 is definitely one speaker worth serious consideration.



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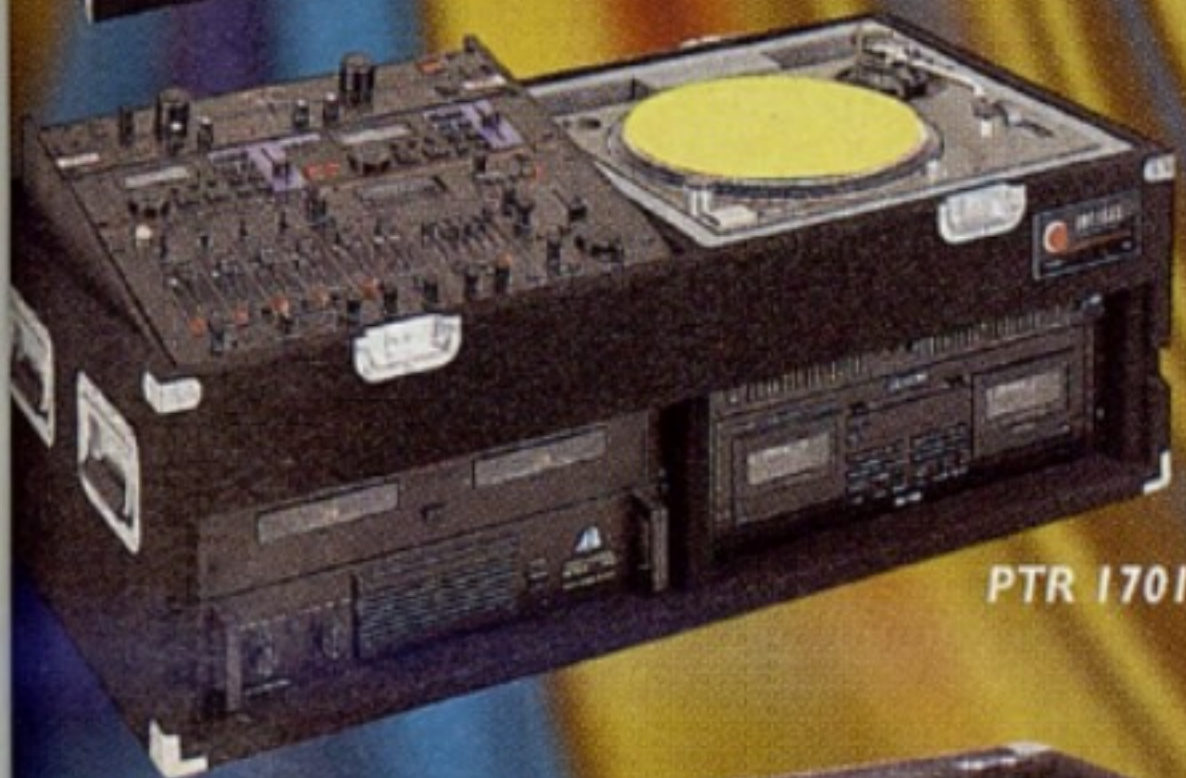
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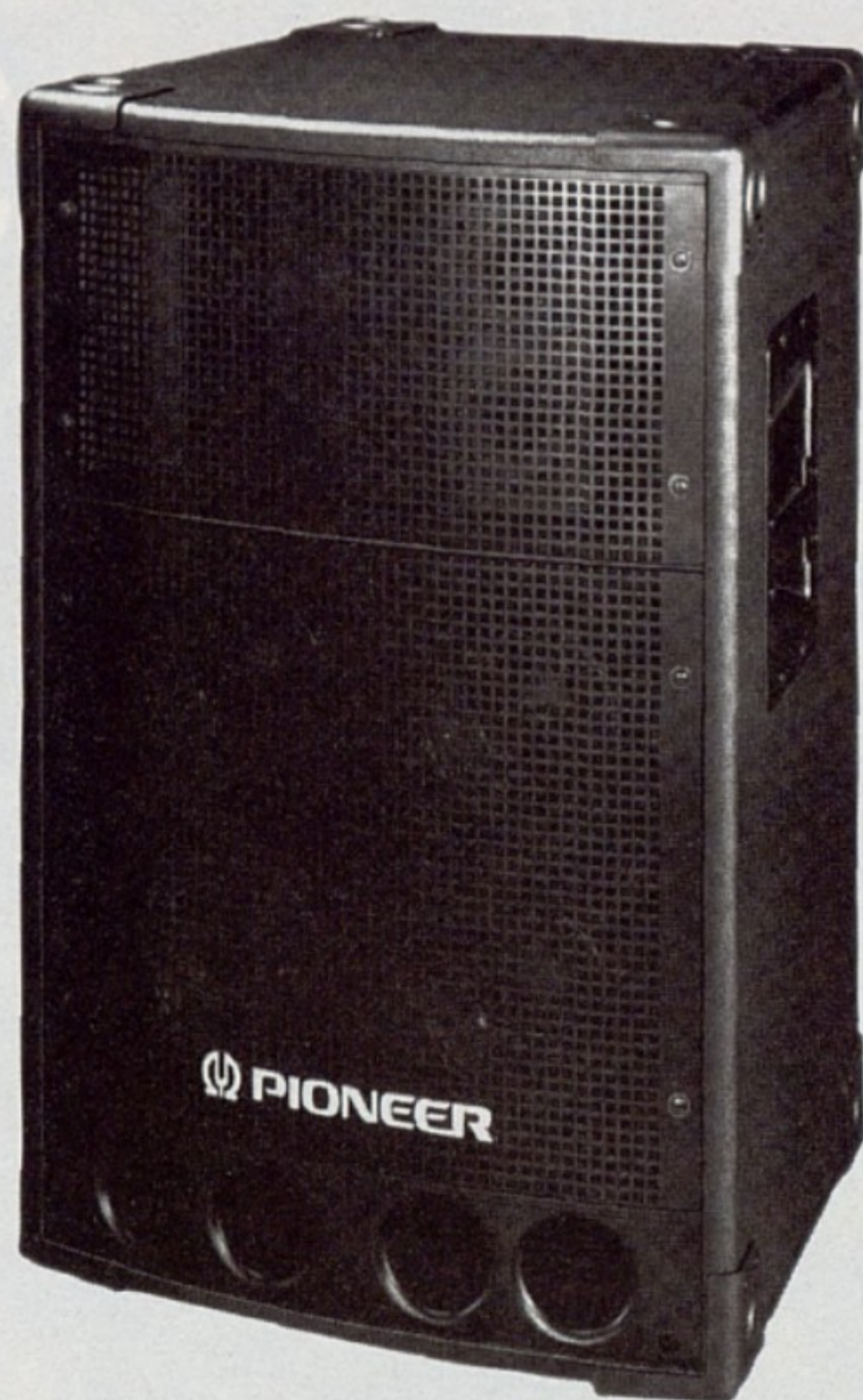
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PIONEER S-V7000

If the S-V7000 were judged on looks alone it would score a perfect 10. Apart from its durable and attractive cosmetics, the S-V7000 also has a beautiful and powerful voice to complete the package.



Pioneer's reputation as a premium speaker manufacturer is not commonly known in the pro audio industry. However, among pro audio industry's cognoscenti, it is well known that Pioneer is the name behind the industry's highly celebrated TAD (Technical Audio Devices) drivers.

HI-FI MEETS PRO AUDIO

The S-V7000's design is clearly the by-product of Pioneer's many years of experience as a hi-fi speaker manufacturer. This might well explain Pioneer's preference for cone drivers over compression drivers in the design of the S-V7000's high-frequency drivers. A total of six 3-inch tweeters are used. The drivers are arranged in an array so that the two end columns are angled slightly to widen coverage.

SIX-INCH WOOFERS

For the bottom end, the S-V7000 features four 6-1/4-inch low frequency drivers. I pulled one out of the cabinet to scope it out and made a surprising discovery. In addition to its 2-inch voice coil, the driver features a dual magnet assembly. This large magnet structure, coupled with the driver's long-throw diaphragm, help

explain the speaker's impressive low-frequency performance.

As you might expect from a speaker with a total of 10 drivers, the S-V7000 is not the most efficient design in its price range with a sensitivity spec of 97dB W/m. On the other hand, what the speaker lacks in efficiency it makes up for in loudness with a maximum SPL of 126dB. Unless you're gigging at Yankee Stadium, a pair of S-V7000 speakers pumping at 126dB is painfully loud.

CABINET ENVY

The S-V7000's stunning all black enclosure is excellent proof that speakers don't have to look



Dual Magnet Assembly

by Henry Collins

bad to sound good. The cabinet is made of dense particle board covered with a stiff, scratch-resistant, plastic laminate material. The speakers look like they could easily survive a sudden downpour without any serious side effects.

For increased portability, the S-V7000's cabinet comes with flush-mount metal carrying handles. The enclosure also features stackable corners, which also work with Pioneer's S-V550W base cabinet. The rear connection plate includes binding post terminals and dual 1/4-inch phone jacks for convenient speaker daisy chaining. The trapezoidal cabinet is finished off with a rugged stamped metal grill that would easily deflect flying beer bottles.

READY TO GET BUSY

The S-V7000 by itself is one kick #@! speaker! I took a pair of them out for a gig with 600 people in attendance. At first I was reluctant to crank them up for fear of blowing a driver... and a few eardrums. I was urged by the host to throttle up the volume, so I threw the pedal to the metal. The speakers performed beautifully and with out complaint. When used together with Pioneer's S-V550W subwoofers, the two come together to form an incredible speaker system, capable of satisfying a wide range of sound reinforcement applications.



Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11014

Mixer: Pioneer DJM-500

CD Player: Pioneer CDJ-500 II

Equalizer: Ashly GQX-3102

Tape Equipment: Marantz PMD510,

Amplifier: Pioneer M-V3000

Pioneer S-V7000
Suggested List: \$1,200

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There are no severely edited clips or snippets of songs on the CDs listed. All are DJ friendly and are at least the full length radio edit versions. These are the complete songs as played on the radio or longer. Unlike many remix CDs, which frequently insert beats to make the mix from one song to another, the CDs listed here mix the original recordings "as is" to create continuous play. So here's some of the hot properties that won't stop 'til you drop.

by Fred Sebastian



Funkmaster Mix is a two-CD import that features excellent classic funk and recent hits. Both CDs are nonstop or trackable for continuous play and easy track access. These two CDs have mastered the Funk, a great collection. The complete tracks are:

| | |
|---------------------------------------|--------------------------|
| Word Up | CAMEO |
| Oops Upside Your Head | GAP BAND |
| Movin' | BRASS CONSTRUCTION |
| Funky Nassau | THE BEGINNING OF THE END |
| Brick House | COMMODORES |
| (Are You Ready) Do The Bus Stop | THE FATBACK BAND |
| Papa's Got A Brand New Pig Bag | PIGBAG |
| Get Up Offa That Thing | JAMES BROWN |
| Funkin' For Jamaica | TOM BROWNE |
| Stomp | BROTHER JOHNSON |
| Tell Me Something Good | RUFUS |
| War | EDWIN STARR |
| Theme From "Shaft" | ISAAC HAYES |
| Cuba | GIBSON BROTHERS |
| Shoosh Shoorah | BETTY WRIGHT |
| Funky Weekend | THE STYLISTICS |
| That Lady | ISLEY BROTHERS |
| Sound Your Funk Horn | KC & THE SUNSHINE BAND |
| Play That Funky Music | WILD CHERRY |
| Hang On In There Baby | JOHNNY BRISTOL |
| Le Freak | CHIC |
| Lady Marmalade | LABELLE |
| Get Down On It | KOOL AND THE GANG |
| Let's Groove | EARTH WIND & FIRE |
| Shake Your Body | JACKSONS |
| Rock The Boat | HUES CORPORATION |
| Move On Up | CURTIS MAYFIELD |
| Strut Your Funky Stuff | FRANTIQUE |
| Car Wash | ROSE ROYCE |
| Shame | EVELYN "CHAMPAGNE" KING |
| Ain't No Stoppin' Us Now | MCFADDEN & WHITEHEAD |
| Family Affair | SLY & THE FAMILY STONE |
| If You Ready Come Go With Me | STAPLE SINGERS |
| The Groove | TEENA MARIE |
| Forget Me Nots | PATRICE RUSHEN |
| Use It Up Wear It Out | ODYSSEY |
| Boogie Nights | HEATWAVE |
| Pick Up The Pieces | AVERAGE WHITE BAND |
| Rock It | HERBIE HANCOCK |
| Green Onions | BOOKER T. & THE MGS |

Best Mix... Ever! does live up to its name. Virtually all smash dance hits, mixed for continuous play or individual tracking, so you can just let her rip. The 40 hit tracks on this two-CD set are:

| | |
|---|-----------------------------|
| Pump Up The Volume | MARRS |
| Theme From S-Express | S-EXPRESS |
| Boombastic (Stonebridge Mix) | SHAGGY |
| Groove Is In The Heart | DEE-LITE |
| Killer | ADAMSKI W/ BEAL |
| Fastlove (Forthright Mix) | GEORGE MICHAEL |
| One Night In Heaven | M PEOPLE |
| Rhythm Is A Dancer | SNAP |
| Pump Up The Jam | TECHNOTRONIC W/ FELLY |
| Push The Feeling On (Mark Kinchen Mix) .. | NIGHTCRAWLERS |
| Thing Can Only Get Better | D:REAM |
| I Like To Move It | REEL 2 REAL W/ MAD STUNTMAN |
| Dreamer | LIVIN' JOY |
| The Real Thing | TONY DI BART |
| Rhythm Of The Night | CORONA |
| Give It Up | THE GOODMEN |
| My Love Is For Real | STRIKE |
| Don't You Want Me (Snap Remix) | HUMAN LEAGUE |
| Stamp! | HEALY AND AMOS |
| Born Slippy (Nuxx) | UNDERWORLD |
| All That She Wants | ACE OF BASE |
| Boom! Shake The Room | JAZZY JEFF & FRESH PRINCE |
| Walk This Way | RUN DMC |
| Oh What A Night (December '63) | CLOCK |
| Gonna Make You Sweat | C&C MUSIC FACTORY |
| She's Got That Vibe | R KELLY |
| Crazy | MARK MORRISON |
| What Is Love | HADDAWAY |
| It's My Life | DR. ALBAN |
| I Luv U Baby | THE ORIGINAL |
| Don't Give Me Your Life | ALEX PARTY |
| Son Of A Gun | JX |
| Temptation (Brothers In Rhythm Remix) ... | HEAVEN 17 |
| Wannabe (Motiv-8 Mix) | SPICE GIRLS |
| Mr. Vain | CULTURE BEAT |
| Boom Boom Boom | OUTHERE BROTHERS |
| U Got 2 Let The Music... .. | CAPPELLA |
| Right In The Night | JAM & SPOON W/ PLAVKA |
| Reach Up | PERFECTO ALLSTARZ |
| Seven Days And One Week | B.B.E. |



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continued on page 80



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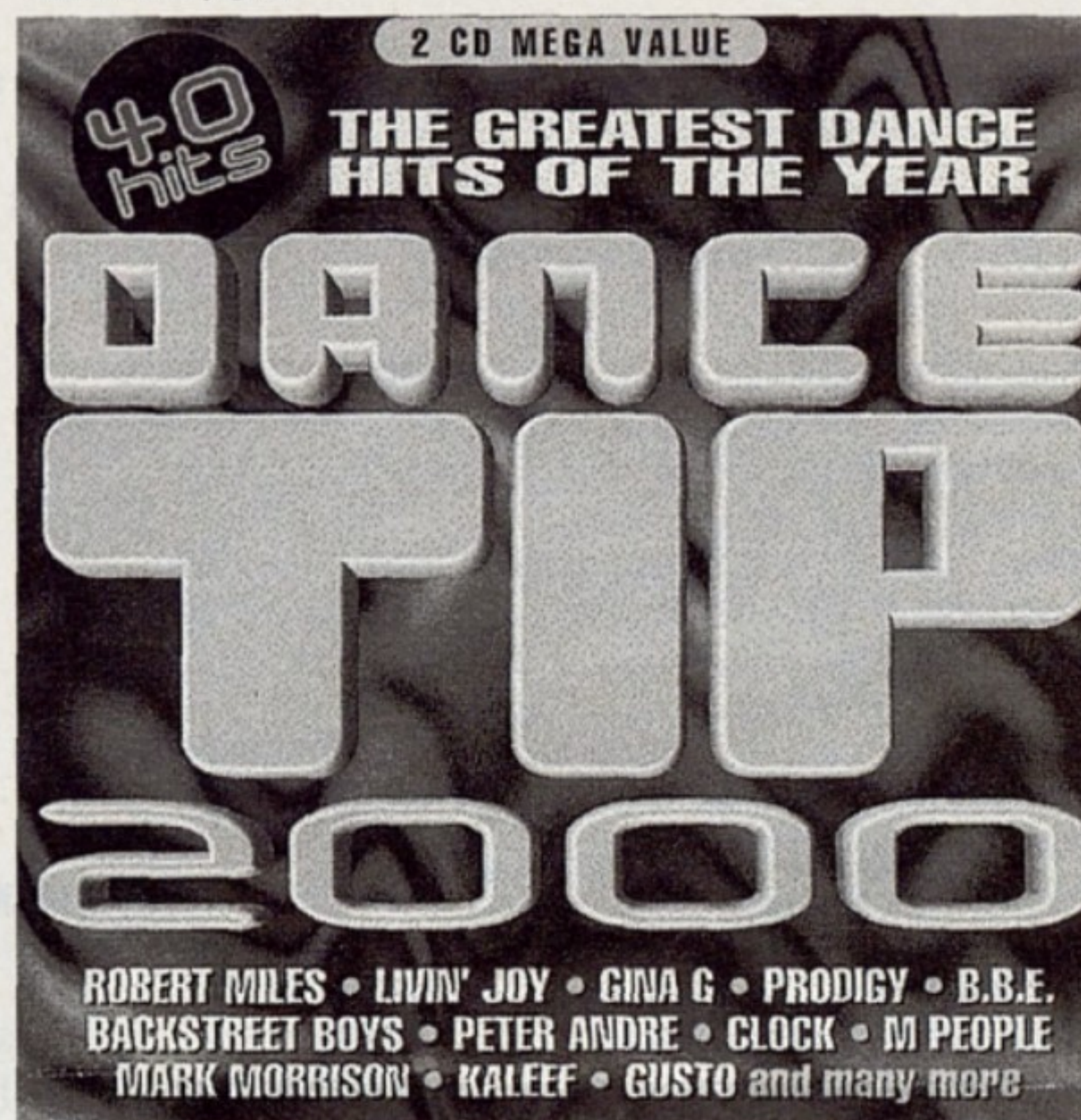
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MUSIC NEWS

continued from page 79



Dance Tip 2000 is reaching for the new millennium by capturing current favorites and breaking killer tracks that scream to be played—each are individually tracked (not mixed). This one will play well into '97 and perhaps to the year 2000. Here are the 40 tracks on this two-CD set:

| | |
|--|-------------------------|
| Breathe (Edit) | PRODIGY |
| Born Slippy | UNDERWORLD |
| One To One | ROBERT MILES |
| Seven Days And One Week | B.B.E. |
| X-Files (Radio Edit) | DJ DADO |
| Wrong (Todd Terry Remix Edit) | EVERYTHING BUT THE GIRL |
| Offshore (Disco Citizens Edit) | CHICANE |
| Higher State Of Consciousness | JOSH WINK |
| Klubbhopping (Original) | KLUBBHEADS |
| I Need A Lover Tonight | KEN DOH |
| The Nighttrain | KADOC |
| Disco's Revenge | GUSTO |
| Stamp! | JEREMY HEALY & AMOS |
| Don't You Want Me ('96 Pugilist) | FELIX |
| That Look (Radio Edit) | DE'LACY |
| The Naughty North & The Sexy South | E-MOTION |
| Loving You More | BT W/ VINCENT COVELLO |
| The Gift (Radio Edit) | WAY OUT WEST |
| One Night Stand (7" Version) | ALOOF |
| I Wanna Be A Hippie | TECHNOHEAD |
| Ooh Ahh... Just A Little Bit | GINA G |
| Flava (Crichton & Morris 7" Mix) | PETER ANDRE |
| You're Makin' Me High | TONI BRAXTON |
| Children (Eat Me Edit) | ROBERT MILES |
| Megamix: Boom Boom Boom | |
| La La La Hey Hey (Mixed By Motiv8) | THE OUTHERE BROTHERS |
| Get Down (You're The One For Me) | BACKSTREET BOYS |
| Oh What A Night (Radio Mix) | CLOCK |
| Jazz It Up | REEL 2 REAL |
| I Belong To You (Radio Edit) | GINA G |
| Where Love Lives | ALISON LIMERICK |
| Driving (Todd Terry Freeze Mix) | EVERYTHING BUT THE GIRL |
| Sunshine | UMBOZA |
| Cuba | EL MARIACHI |
| Creep | TLC |
| Golden Brown | KALEEF |
| Search For The Hero (Radio Mix) | M PEOPLE |

continued on page 82

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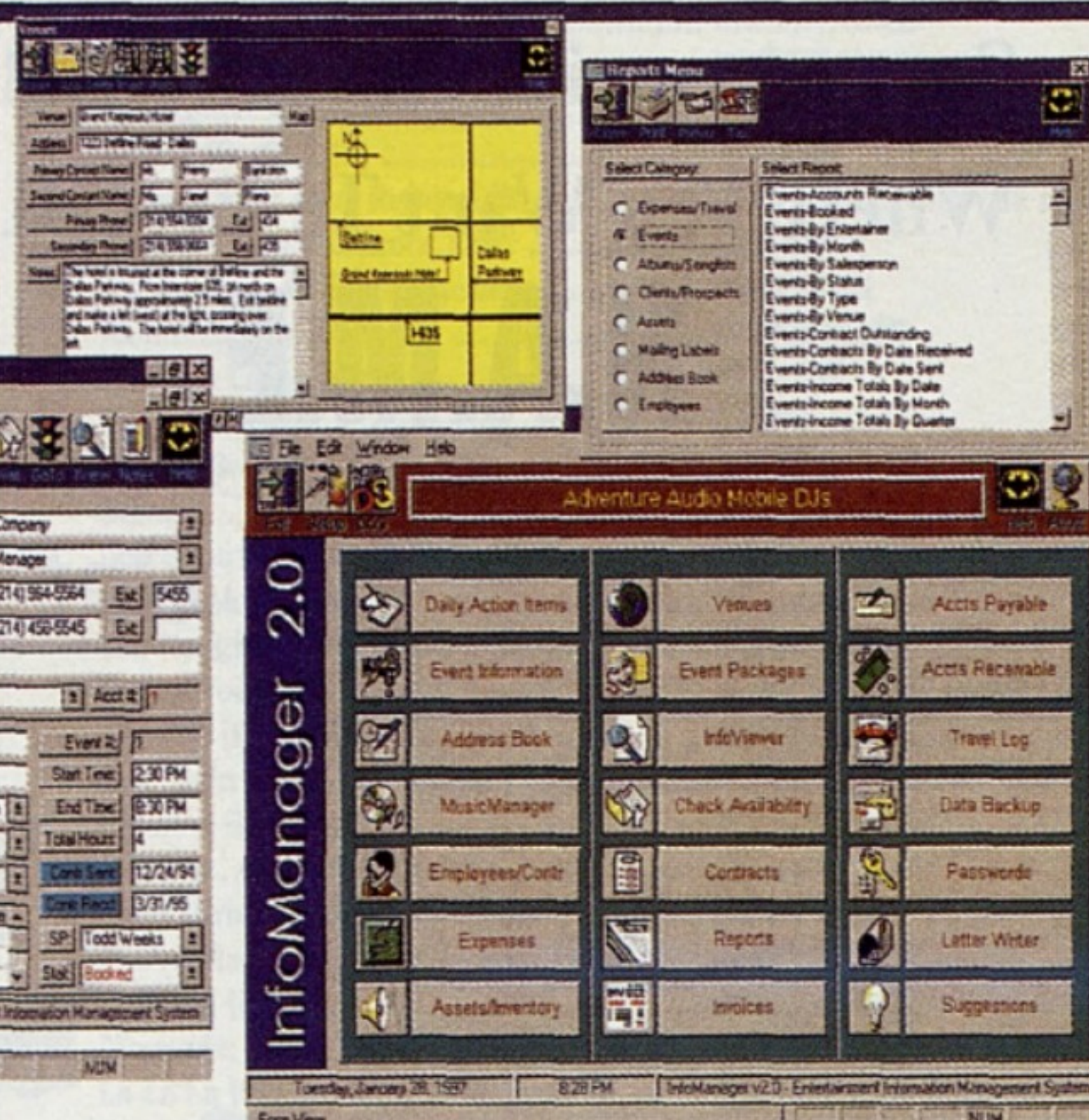
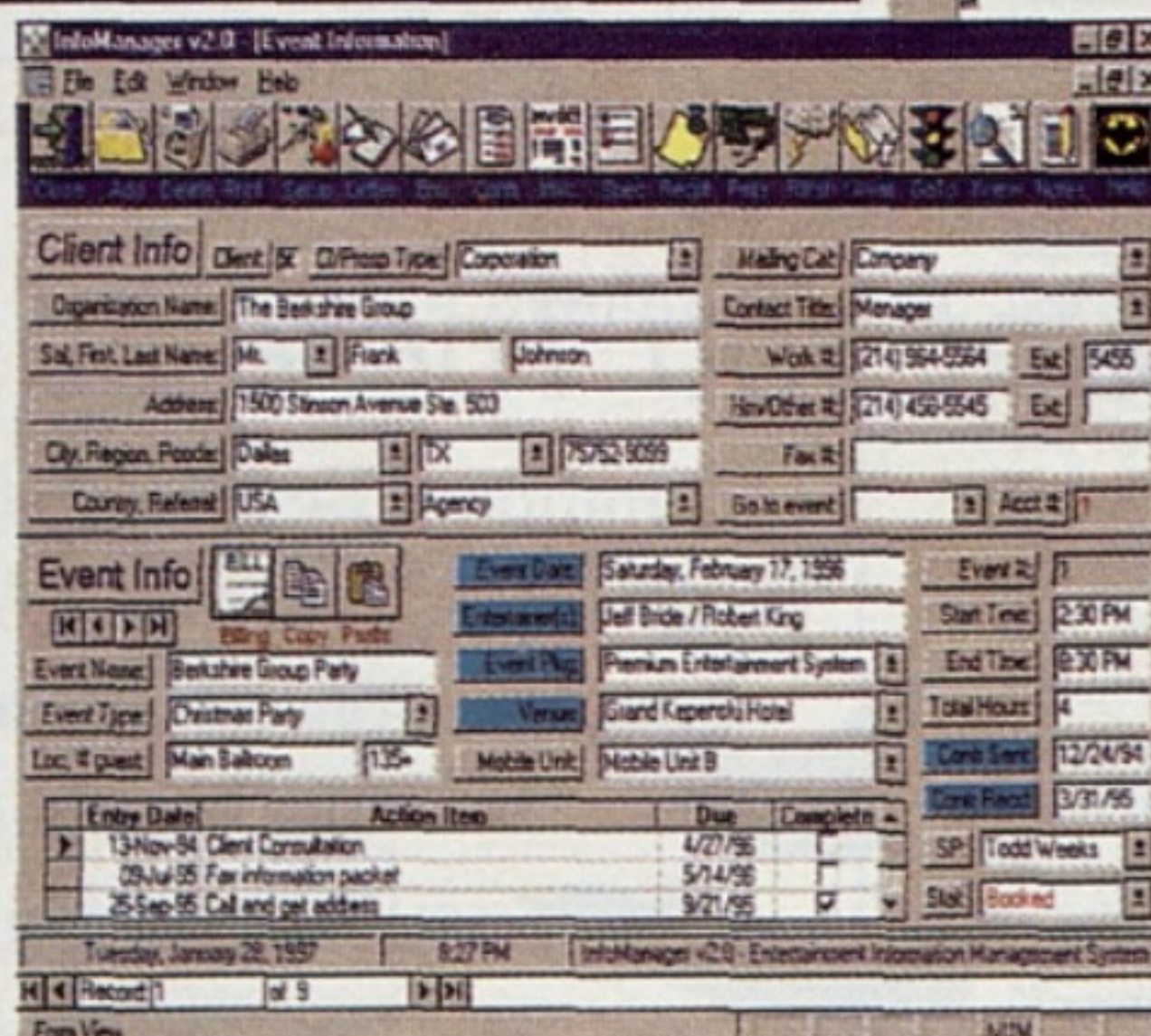
| | |
|--|-------------------------------|
| Ooh Ahh... Just A Little Bit | GINA G |
| Baby Baby (Lee Marrow Radio Mix) | CORONA |
| I Like To Move It | REEL 2 REAL |
| | W/ THE MAD STUNTMAN |
| Two Can Play That Game | BOBBY BROWN |
| We Are Family (Sure Is Pure Remix Edit) .. | SISTER SLEDGE |
| She's Got The Vibe | R. KELLY |
| Macarena | LOS DEL MAR |
| Guaglione | PEREZ 'PREZ' PRADO |
| Dizzy | VIC REEVES & THE WONDER STUFF |
| Love Shack | B-52'S |

| | |
|--|-------------------------------|
| Hey Now (Girls Just Wanna Have Fun) | CYNDI LAUPER |
| Compliments On Your Kiss | RED DRAGON |
| | W/ BRIAN & TONY GOLD |
| All That She Wants | ACE OF BASE |
| Don't Stop (Wiggle Wiggle) | OUTHERE BROTHERS |
| Cotton Eyed Joe | REDNEX |
| Mr. Vain | CULTURE BEAT |
| No Limit | 2 UNLIMITED |
| Don't Give Me Your Life | ALEX PARTY |
| U Sure Do | STRIKE |
| One Night In Heaven | M PEOPLE |
| Rhythm Is A Dancer | SNAP |
| Sunshine After The Rain | BERRI |
| Everybody's Free (Eat Me Edit) | ROZALLA |
| Your Loving Arms (Original Radio Edit) | BILLIE RAY MARTIN |
| Another Night | THE REAL MCCOY |
| Rock My Beat | HADDAWAY |
| Now That We've Found Love | HEAVY D & THE BOYZ |
| Naked | LOUISE |
| Sweets For My Sweet | CJ LEWIS |
| Deeply Dippy | RIGHT SAID FRED |
| Sweetness | MICHELLE GAYLE |
| Oh What A Night | CLOCK |
| It's Alright (The Guvnor Mix) | EAST 17 |
| Boom! Shake The Room | JAZZY JEFF & THE FRESH PRINCE |
| Killer | ADAMSKI |
| Always There | INCOGNITO W/ JOCELYN BROWN |
| I Luv U Baby | THE ORIGINAL |
| Rhythm Is A Mystery | K-KLASS |
| Swamp Thing | THE GRID |
| Reach Up | PERFECTO ALLSTARZ |

continued on page 84

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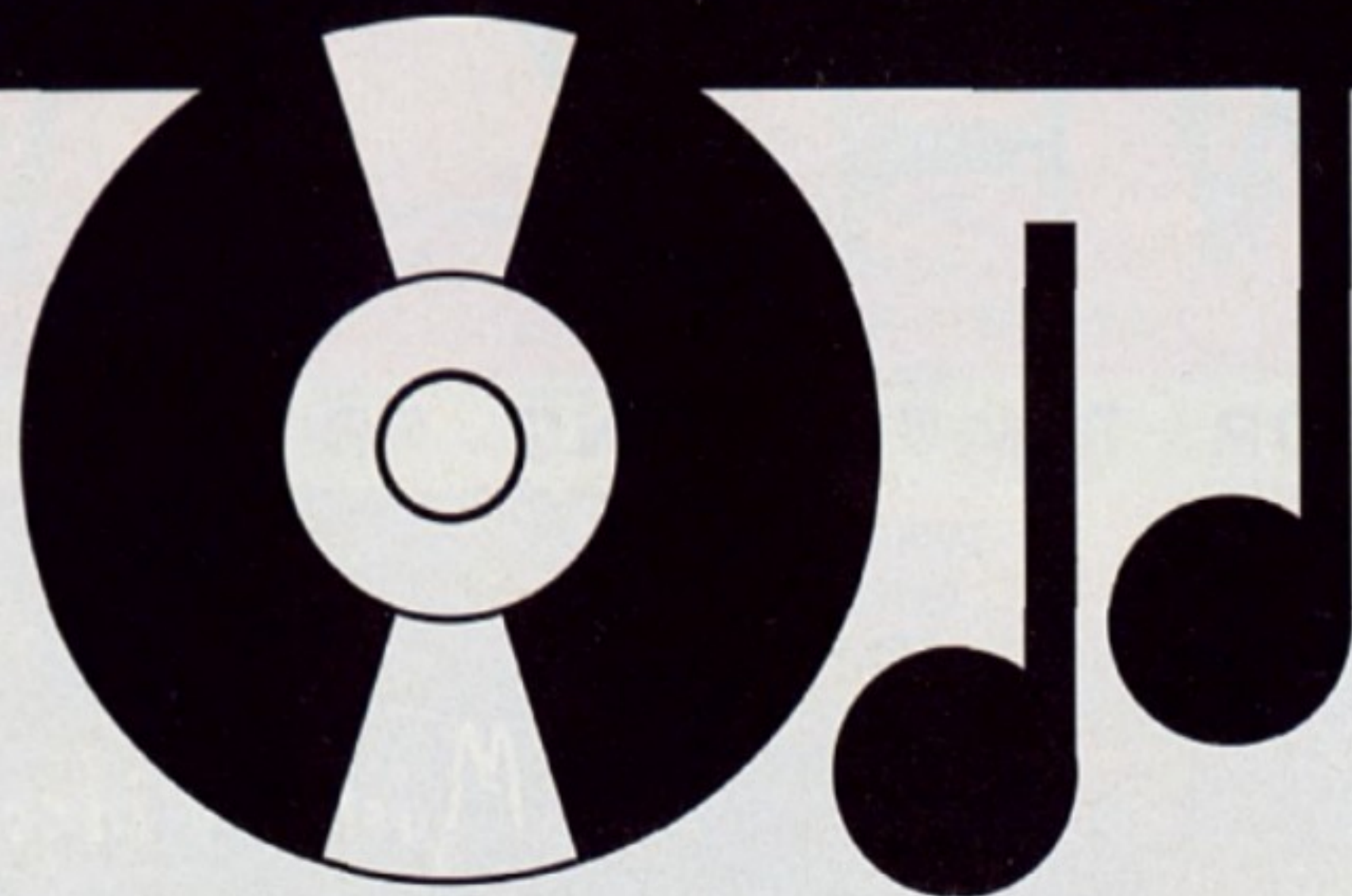


MUSIC NEWS

continued from page 82

The combination R&B/rap/soul/hip-hop is now referred to as "swing." One of the best series of compilations has been *Pure Swing* and now capturing the hottest tracks from the six prior volumes is *Very Best Of Pure Swing*. This three-CD package is loaded with hit flava's by many of the biggest superstars in the biz. Check this out:

| | |
|---|----------------------------------|
| Forever | DAMAGE |
| Hit Me Off | NEW EDITION |
| Gangsta's Paradise | COOLIO W/ LV |
| Stressed Out | TRIBE CALLED QUEST |
| | W/ FAITH EVANS & RAPHAEL SAADIQ |
| Mary Jane (All Night Long) | MARY J BLIGE |
| U Blow My Mind | BLACKSTREET |
| Candy Rain | SOUL FOR REAL |
| Two Can Play That Game | BOBBY BROWN |
| Grapevyne | BROWNSTONE |
| Freek N' You | JODECI |
| Flavour Of The Old School | BEVERLEY KNIGHT |
| Process Of Elimination | ERIC GABLE |
| Tell Me What You Like | GUY |
| Hey Mr. DJ | ZHANE |
| Just Kickin' It | XSCAPE |
| Your Body's Callin' | R KELLY |
| I Miss You | AARON HALL |
| If I Ever Fall In Love | SHAI |
| For The Lover In You | HAWARD HEWETT |
| Blowin' Up My Pager | SMOOTH |
| Honey Love | R KELLY |
| Love II Love | DAMAGE |
| My Heart Belongs To You | JODECI |
| Age Ain't Nothing But A Number | AALIYAH |
| 24 Hours | TROI |
| Don't Be Afraid | AARON HALL |
| Rock Wit'cha | BOBBY BROWN |
| Undercover Lover | SMOOTH |
| Summertime | DJ JAZZY JEFF & THE FRESH PRINCE |
| Slap & Tickle | KREUZ |
| Down 4 What Eva | NUTTIN' NYCE |
| Sensitivity | RALPH TRESVANT |
| Down For The One | BEVERLEY KNIGHT |
| Treat Them Like They Want To Be Treated | FATHER MC |
| Girlfriend's Boyfriend | GWEN MCCRAE |
| Your G Spot | WAYNE MARSHALL |
| Free / Sail On | CHANTE MOORE |
| Groove Of Love | EVE |
| Something In Your Eyes | BELL BIV DEVOE |
| This Love Is Forever | HOWARD HEWETT |
| Feenin' | JODECI |
| Reminisce | MARY J BLIGE |
| Get Down On It | KREUZ |
| Back And Forth | AALIYAH |
| Treat Me Right | FATHER MC |
| Like A Playa | LA GANZ |
| The Finest | TRUCE |
| Remedy | BEVERLEY KNIGHT |
| The Place Where You Belong | SHAI |
| Poison | BELL BIV DEVOE |
| Is It Good To You | TEDDY RILEY & TAMMY LUCAS |
| Her | GUY |
| Good Life | EVE |
| Rappers Ball | E-40 |
| I Like The Way (The Kissing Game) | HI FIVE |
| Where I Wanna Be Boy | MISS JONES |
| Treat U Right | TRUCE |
| Private Party | DIANE NARSH |
| On And On | BEVERLEY BROWN |
| Throw Your Hands Up | LV |



No collection is complete without great Jazz. Mobile's know this and use it for many occasions. This three-CD set *Best Jazz Album... Ever!* contains much of the best of what you'll need. An excellent collection, it captures old and new hits and crossover favorites. Jazz it up with these tracks:

| | |
|--|-----------------------------|
| Let There Be Love | NAT KING COLE |
| | & GEORGE SHEARING |
| I Get A Kick Out Of You | ELLA FITZGERALD |
| Mad About The Boy | DINAH WASHINGTON |
| Fever | PEGGY LEE |
| Cry Me A River | JULIE LONDON |
| That Ole Devil Called Love | BILLIE HOLIDAY |
| Take The 'A' Train | DUKE ELLINGTON |
| Minnie The Moocher | CAB CALLOWAY |
| Five Guys Named Moe | LOUIS JORDAN |
| Hello Dolly | LOUIS ARMSTRONG |
| Ain't Misbehavin' | FATS WALLER |
| Relax | LEON REDBONE |
| Summertime | SARAH VAUGHAN |
| Misty | ERROL GARNER |
| A Foggy Day | BARNEY KESSEL |
| Night And Day | DJANGO REINHARDT |
| Let's Get Lost | CHET BAKER |
| I Wish I Knew | BILLY TAYLOR TRIO |
| That Kid From Red Bank | COUNT BASIE |
| Take Five | DAVE BRUBECK |
| Birdland | WEATHER REPORT |
| Running Away | RAY AYERS |
| Watermelon Man | MONGO SANTAMARIA |
| Moondance | GEORGIE FAME & VAN MORRISON |
| | W/ JON HENDRICKS |
| Do Nothing Till You Hear From Me | MOSE ALLISON |
| Wade In The Water | RAMSEY LEWIS TRIO |
| Dropping Bombs On The Whitehouse | STYLE COUNCIL |
| Blue Rondo A La Turk | AL JARREAU |
| So What | RONNY JORDAN |
| Breezin' | GEORGE BENSON |
| Morning Dance | SPYRO GYRA |
| Last Night At Danceland | RANDY CRAWFORD |
| The Girl From Ipanema | STATE OF THE HEART |
| Travels | PAT METHENY |
| So What | MILES DAVIS |
| Cantaloupe Island | HERBIE HANCOCK |
| Round Midnight | THELONIOUS MONK |
| Song For My Father | HORACE SILVER |
| The Sidewinder | LEE MORGAN |
| Moanin' | ART BLAKEY |
| Midnight Blue | KENNY BURRELL |
| Eleanor Rigby | STANLEY JORDAN |
| Goodbye Pork Pie Hat | CHARLES MINGUS |
| Orniology | CHARLIE PARKER |
| Blue Train | JOHN COLTRANE |

continued on page 86

One recent CD that has proved to be a hit compilation for DJs and dance instructors alike is **Ultimate Line Dancing Album**. Containing many of the all-time hottest hits in country music, this import is the top selling country dance CD of the year. And for you bar stoolers it also includes dance instructions. Here are the tracks:

| | |
|----------------------------------|-------------------------|
| Boot Scootin' Boogie | BROOKS & DUNN |
| Achy Breaky Heart | BILLY RAY CYRUS |
| I Feel Lucky | MARY CHAPIN CARPENTER |
| Chatahoochee | ALAN JACKSON |
| Romeo | DOLLY PARTON |
| Honky Tonk Attitude | JOE DIFFIE |
| Line King | SUNSET STAMPEDE |
| Cotton Eyed Joe | REDNEX |
| Swamp Thing (Radio Mix) | THE GRID |
| Life's A Dance | JOHN MICHAEL MONTGOMERY |
| My Baby Loves Me | MARTINA MCBRIDE |
| Copperhead Road | STEVE EARLE |
| Cleopatra, Queen Of Denial | PAM TILLIS |
| Money In The Bank | JOHN ANDERSON |
| Funky Cowboy | RONNIE MCDOWELL |
| Adalida | GEORGE STRAIT |
| 1-800 Used To Be | LORRIE MORGAN |
| No One Else On Earth | WYNONNA |

continued on page 86



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continued from page 84

K-Tel's *Hooked On* series has long been a favorite of DJs. The newest release **Hooked On Disco** features five medleys (five tracks) that may well make this release among their best. The *Hooked On* series uses studio musicians that have consistently sounded so much like the original artists that it's made this series one of the most successful ever. Here are the Medleys:

Hooked On Saturday Night Fever:

..... **Fifth Of Beethoven / Disco Inferno / Salsation / Manhattan Skyline / Calypso Breakdown / K-Jee / More Than A Woman / Boogie Shoes / Open Sesame**
Hooked On Disco Dancin':

..... **Turn The Beat Around / The Hustle / Dance Dance Dance (Yowsah Yowsah Yowsah) / TSOP / Dance With Me / Shame / He's The Greatest Dancer / Rock The Boat / I Love Music**
Hooked On Sexy Disco:

..... **Can't Get Enough Of Your Love, Babe / Disco Lady / Ring My Bell / Rock Your Baby / I Want Your Love /**

Reunited / You'll Never Find Another Love Like Mine / When Will I See You Again
Hooked On Boogie:

..... **Don't Let Me Be Misunderstood / Shake Your Groove Thing / Heart Of Glass / Good Times / Boogie Fever / Never Can Say Goodbye / Funkytown / Boogie Oogie Oogie / We Are Family**

Hooked On Disco Nights:

..... **Disco Nights (Rock Freak) / Le Freak / In The Navy / Get Off / I Will Survive / That's The Way (I Like It) / That's Where Happy People Go / Get Down Tonight / The Love I Lost**



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How often do your clients really care if you have enough sound power to fill Madison Square Garden or enough lighting to illuminate the runways at O'Hare? You

may promise them that you can really pack the dancefloor, but sometimes even that doesn't strike a nerve. What they really want to know is, "Will you play the music my guests and I want to hear?"

A big sound system pumping out all the wrong music is a disaster.

On the other hand, the right music, even played in mono on a Close-N-Play (all right, I exaggerate), would be more apt to please a client. I think most mobiles follow the logic that more music is better, but where do you stop?

LIBRARY ENVY

There seems to be a trend developing where DJs, and some KJs, try to one-up each other with the size of their music libraries. I've recently seen DJ's ads in phone books and elsewhere claiming 10,000 songs, 20,000 songs, even 50,000 songs!

50,000 songs? Even if you generously assume that we're talking 10 usable cuts per CD, which is a stretch, that's 5,000 CDs! Even in plastic sleeves, that would fill over a dozen of the big Univenture cases. So my

point is, while DJs can advertise any size music library they want, how much do they actually bring with them to a job and how much stays back at the office? And what's to say the music that never leaves home really qualifies? I personally have over 1,000 78s and over 100 collectable 8-tracks in my personal collection. Do I include these in my ad? Of course not.

It may bother some entertainers who are strong supporters of this Peter Principle, but I believe that anytime any DJ misleads the public, it effects us all. We do not want clients to start selecting their DJs on the size of their libraries. It's what's in your mobile music case and how well you read the crowd that counts.

DO THE MATH

Numerically speaking, the most songs you can play during any given hour is around 20. If you are doing a karaoke gig, the number will be less. You don't need to be a brain surgeon to know that each song averages three minutes. If you use a lot of 12", then drop that number to 15 or even 12 songs. Multiply that by the number of hours you're playing. For a four-hour party, you may play 80 songs, tops.

It would be silly to show up at an event with only 80 songs and expect all of them to match perfectly. In fact, it would be an insult to the client. So there is value in having a decent mobile library. After all, you are the music professional, and you better have a good foundation to choose from. But where does it end? I've seen DJs in adjoining rooms carting eight or more milk crates of 12" records. I remember one guy with 22 crates. His DJ area looked like



by Mark Johnson

Given that it is impossible to fill every request, the real skill is being able to sell the requester a good substitute.

the used record section at a flea market.

So besides getting exercise from lugging all that music around, what are the benefits? Upon asking DJs why they need so much music, the answer was always the same, "To handle requests." Is there any other real benefit? Could it be that some DJs think it looks impressive or makes them appear more professional?

IS IT WORTH IT?

One of my DJ friends carries 500 CDs, 300 cassettes and roughly 2,000 45s. He knows I'm also a record collector so he shows me an original Frankie Laine 45 from 1958 in pristine condition. It wasn't even "Rawhide," but something I had never heard of. He says he bought it after one client asked for it and he didn't have it. He hasn't been asked to play it since. But when the day comes, he'll have it, assuming it hasn't totally decomposed by then.

There will always exist the possibility that, even though you have a huge mobile collection, the guest will ask for a song you don't have, especially if you are trying to go all CD. I've talked with a couple local DJs on this topic and I've come to the following conclusion: Given that it is impossible to fill every request, the real skill is being able to sell the requester a good substitute. If someone asks for Frankie Laine, offer some earlier country like Willie

Nelson or Johnny Cash. If someone asks for Perry Como, offer Andy Williams or Johnny Mathis. If someone asks for medium jazz like George Benson, offer Kenny G or other light jazz artists, and if someone asks for Motley Crue, offer Pat Boone (just kidding).

It's a real DJ/KJ skill to know what alternate songs to offer when you don't have the specific song someone's asking for. Typically, the song is going to be somewhat obscure anyway, so it would not be a crime to not have it. Plus, your suggestion should appease, if it's similar in style to their request.

A final word of advice: When a client wants to provide you with a list of music, welcome it! Their list speaks volumes. Anything that can help you keep the size of your library to a minimum is a valuable tool. Your goal should always be to have the lightest, leanest library possible, but still have the *correct* 80 songs for their party.



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Album:

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BPM:

Year:

Length:

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☐ Artist, Title, Album

☐ Album, Artist, Title

☐ BPM

☐ Year

☐ Genre

Items To Print

☐ Title

☐ Artist

☐ Album

☐ BPM

☐ Year

☐ Genre

☐ Length

☐ Format

☐ Print Only Items On Preferred List

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FUNKYMIX ISSUE #26

After the mega-blockbuster "FunkyMix Issue #25," which pretty much any DJ who spins urban tracks now has several copies of, the elves at Ultimix unleashed "Issue #26," which is sure to slam your crowd. The issue, available on three records or one CD, begins with *Pony* by Ginuwine - parts 1 & 2. Part 1 clocks in at a thunderous 143 BPM for a very different flavor. The track actually begins as a slow bump 'n grind and pounds itself into a slammin' Miami bass track. Mark Roberts adds some cool sex samples (for doing those bowling banquet dances) and borrowed the beat and bass line from White Horse. Part 2 of the track slows down to 88 BPM and offers a new beat and some guitar samples.

Next is the track that has been played on the radio more than the local news, *Cold Rock A Party* by Mc Lyte. This track now contains an all new funky drum loop and some smooth Rob Base samples, along with a mix that is as easy as ever to mix into and out of. Another track pushing Mc Lyte's track up and down the chart is the new hit from LL Cool J, *Ain't Nobody*. Roberts takes this already great track and adds a drum loop along with samples from *Doin' It* to totally rework this track. *All About You*, the latest track from S.W.V., is just making its way to the charts.

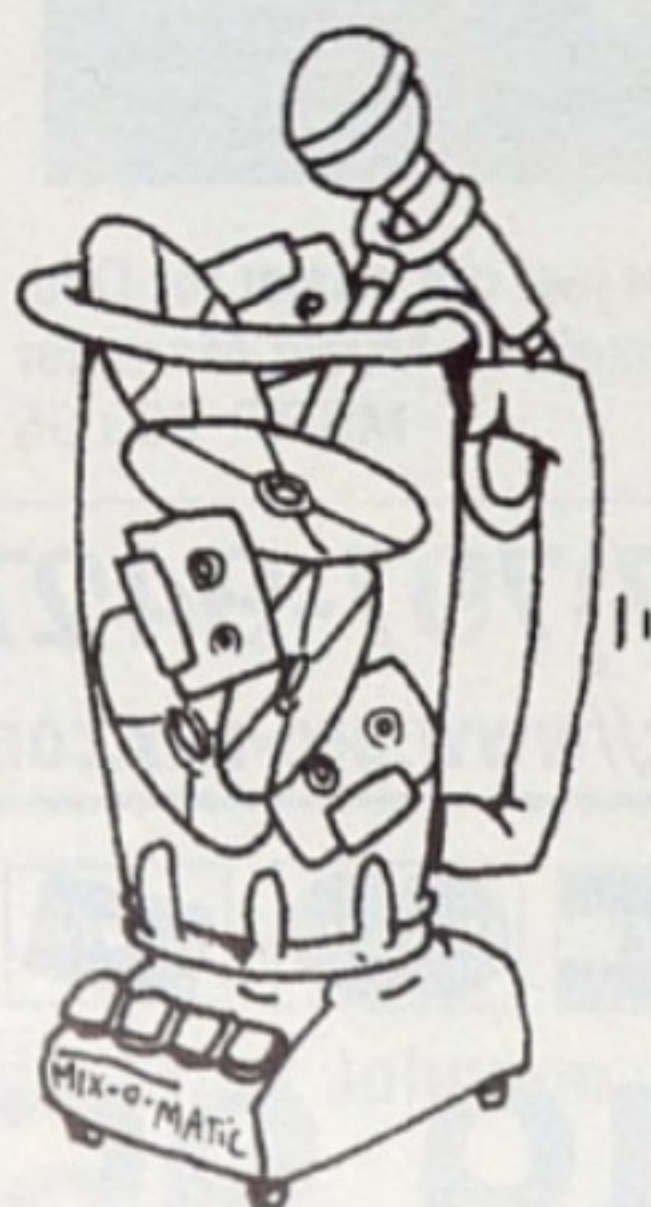
The problem with this track is, the original has almost no existing beat — not a good move for a dance track. The wizards at

Funkymix completely reworked the track with a funky new beat, restructured the chorus into a 32-beat phrase and created a track that can be played in more markets and to more crowds than ever before. Also on the issue is *Been There, Done That* by Dr. Dre. Rarely does Funkymix put a track on an issue that is NOT for radio play, but this is one of them. This is neither the clean version nor for the timid.

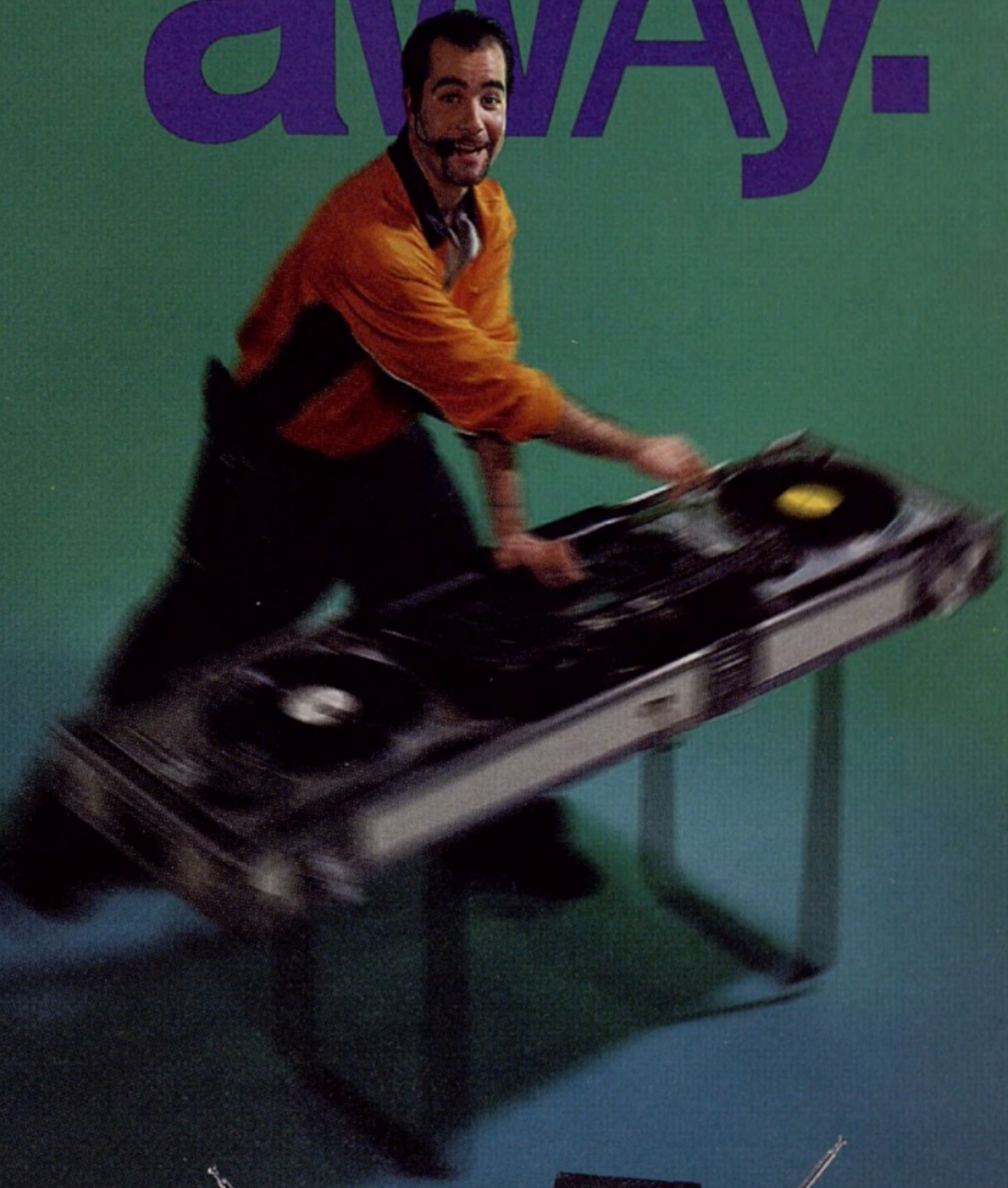
Working from the album version, this mix has been neutered to be DJ friendly and easy to program into a mix. This track was unavailable on vinyl, until now — and with double-wide cue lines. Included on the issue is *Upside Your Head* by Snoop Doggy Dogg with a new rhythm track, clean intro, easy breaks and some major restructuring. *Never Leave Me Alone* by Nate Dogg also features a new rhythm track and is very DJ friendly. *Street Dreams / All Eyes On Me* by Nas & 2Pac has been extremely well remixed by DJ 2nd Nature who brings these two songs together like

continued on page 92

The problem with this track is, the original has almost no existing beat — not a good move for a dance track. The wizards at Funkymix completely reworked the track with a funky new beat, restructured the chorus into a 32-beat phrase and created a track that can be played in more markets and to more crowds than ever before.



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continued from page 90

they were made for each other, with silky-smooth transitions. *Get Up* by The Lost Boyz has a new drum loop, stutter edits and "music makes me high" samples that truly lighten up this track.

Space Jam by Quad City DJs takes this standard movie track and spices it up with samples from Armand Van Helden, Planet Patrol, 95 South, as well as a new conga line. All this and à capella drops and exciting multi-edits sure to blow your crowd away. Last is *Say You'll Be There* by Spice Girls — a track that is already No. 1 in several parts of the world and is about to hit the United States. Roberts takes what looks like another standard radio track, adds the rap from *Last Night A DJ Saved My Life* and adds some heavy scratching. All in all, a huge package from Funkymix — and I thought "Issue #25" was gonna be a tough act to follow.

X-MIX URBAN SERIES #15

Hot off the fax machine is the lineup for the newest issue from this successful X-Mix spur. This issue, unlike several past issues, is pressed on two records or one CD with no bonus cuts. The playlist includes *Pony Ginuwine*, *Cold Rock A Party*-Mc Lyte, *Street Dreams*-Nas, *Ain't Nobody*-LL Cool J, *This Is For The Lover In You*-Babyface, *Pumpin'*-Proyecto Uno, and *Let's Get Down*-Tony Toni Tone. Although a couple of the songs duplicate the listing on "FunkyMix #26," X-Mix does a completely different interpretation of each track, as does each remix service.

X-MIX ABDUCTED PREMIER ISSUE

Another in the lineup of fantastic spurs from X-Mix is their first attempt at underground house music and, knowing the work that pours out of the studios at X-Mix, they've got another hit on their hands. This issue was just

Another in the lineup of fantastic spurs from X-Mix is their first attempt at underground house music and, knowing the work that pours out of the studios at X-Mix, they've got another hit on their hands.

being completed at press time but the playlist is as follows: *The Next Generation Megamix* (no listing available) which runs for 12:26, *Sugar Is Sweeter* - C.J. Bolland, *Keep Pushin'* - Boris Dlugosch, *Klubbhopping* - Klubbheads, *Keep On Jumpin'* - Lisa Marie Experience, *Cuba* - El Mariachi, and *Don't Stop Movin'* - Livin' Joy. The issue is going to be available on two records or one CD and is simply good 'ol X-Mix flavor. Copies of this issue won't last long, so if you program any of the above tracks, don't wait!

HOT TRACKS ISSUE 16-1

The first outta the gate this year for Hot Tracks is "Issue 16-1." This issue contains the second part of JT's *1996 Year End Mix* — the first part appeared on "Issue 15-8." Part 2 of the medley includes: *This Is Your Night* - Amber, *Ohh Ahh Just A Little Bitt* - Gina G, *Energy* - Devone, *My Love* - Kellee, *The Feeling* - Sugar, *The Real Thing* - W.W.M.T., *Zombie* - A.D.A.M., *JellyHead* - Crush and *Be My Lover* - La Bouche.

Part 2 runs almost 11 minutes and contains one break. Included on this three-record set or one CD are tracks, such as the third single, *Look Into My Eyes* from Planet Soul. This mix contains vocal effects galore in addition to a new groovin' bass line throughout and a complete restructuring, making this the only mix to spin. Next is the track from E-Type - *Calling Your Name*. While this group is gathering quite a following, their two previous tracks were up-tempo and kinda "Euroish." This cut is slower but becomes very "NRGish" and has a medley Hot Tracks says "you won't

soon forget!" Using both the progressive house and hi-house mixes and melding them into one track makes for a very easy to use crowd pleaser.

Also on the issue is the new track from Cher- *Paradise Is Here*, spinning at 122 BPM and using the Garage Revival Mix. In this track you get a heapin' spoonful of Cher's sultry, seductive vocals along with a groovin' easy-to-mix track. Also included are *Sonic Groove* - Katalina, *Sinful Wishes* - Outta Control, *Anytime* - Diana Dee, *Cosmic Girl* - Jamiroquai, *Do You Miss Me* - Jocelyn Enriquez, *Sweet Love* - The PC Groove Sensation and finally the millionth release from Gloria Estefan - *I'm Not Giving You Up* with a tighter and more consistent version of this track. If you spin "Issue 15-8," you gotta get "Issue 16-1."

JUST RELEASED

Look out for another in the series of "X-Mix Radio Active" issues, pressed just as one CD and contains about 17 tracks. While they're not remixes it's still the best way to spend a roll of quarters anyday. Also look for an all new "X-Mix Issue 37," a new "Nuthin' But Samples" CD, a new "Wicked Mix" vinyl issue, and something HUGE from the locked vaults at Hot Tracks.

To stay completely up-to-date on the most recent remix releases, *The Remix Warehouse* releases its complete current, special and back issue catalog FREE about every 4-6 weeks. To get on the mailing list you can call us toll free, 24 hours a day, at 1-800-241-MIXX. International customers please call (770) 446-5046. Or you can e-mail your catalog request to: catalog@remix.com or fax to 1-800-7999-FAX.



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This year's Winter Music Conference is about to explode and the buzz is for an unprecedented music confab in Miami Beach March 22-26. Whether it's Dance, Urban, Rap, Latin, Rock or a new trend setting sound in the music scene the Winter Music Conference is the premiere forum for connectivity in the music business. If you haven't yet made arrangements for registration, hotel, airfare, car rental and filled your itinerary with meetings, dinners, parties and of course that all important suntan, do so now.

For more information, call the WMC office at (954)-563-4444, fax (954)-563-6889 or visit the WMC web site at <http://www.wmcon.com> (Keyword to: <http://www.wmcon.com>) e-mail wmc97@aol.com.



Special Edition DN-2000F

Denon Electronics has announced the launch of its new DN-2000F LTD, a limited-production, fifth-anniversary version of the DN-2000F double CD player originally introduced in 1991.

Offering the operation and performance of the highly-successful, second-generation DN-2000F MKII, each new DN-2000F LTD transport and controller sports a blue faceplate and special gold plaque engraved with its own personal reference number. Gold screws further dress up the product's appearance, while all DN-2000F LTDs will additionally be accompanied by certificates of ownership.

"Five years ago, the DN-2000F, with its many 'world's-first' functions like Pitch Bend and Instant Start, established Denon as the 'industry-standard' manufacturer of CD players for the professional DJ," says Mark Kaltman, national sales manager, Denon Professional. "The commemorative DN-2000F LTD pays homage to the original DN-2000F and its subsequent upgrade, the DN-2000F MKII, which are being used today by countless DJs around the globe."

The manufacturer's suggested retail price on the limited-edition DN-2000F LTD is \$1,300.

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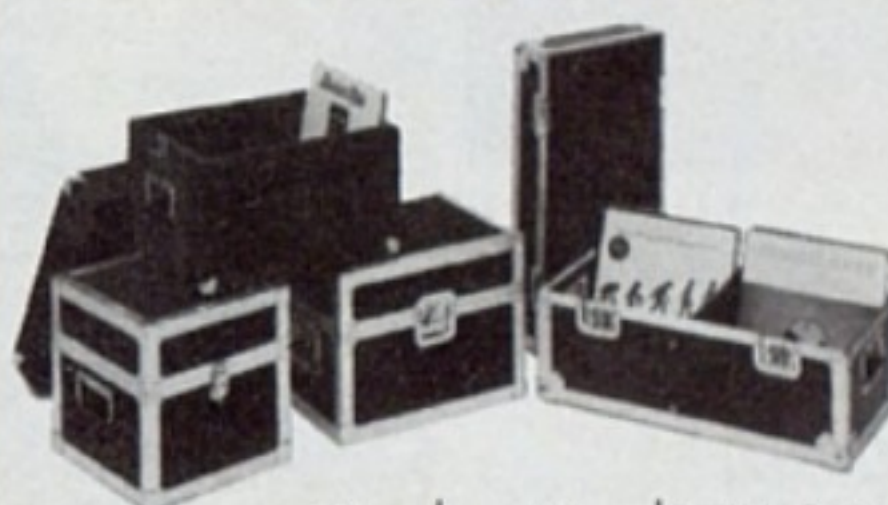
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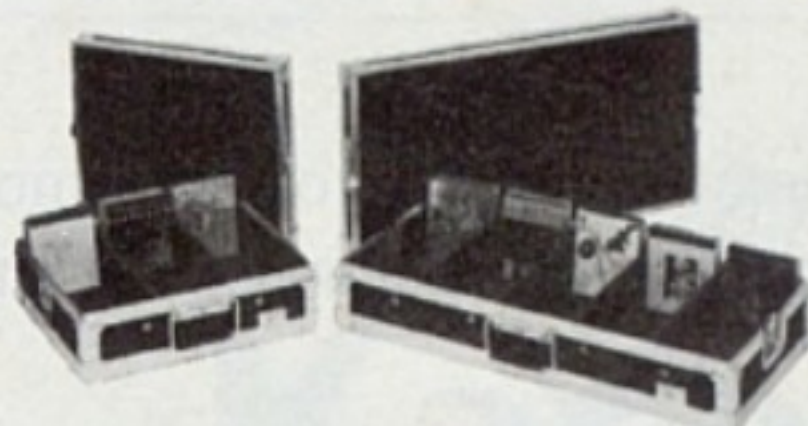
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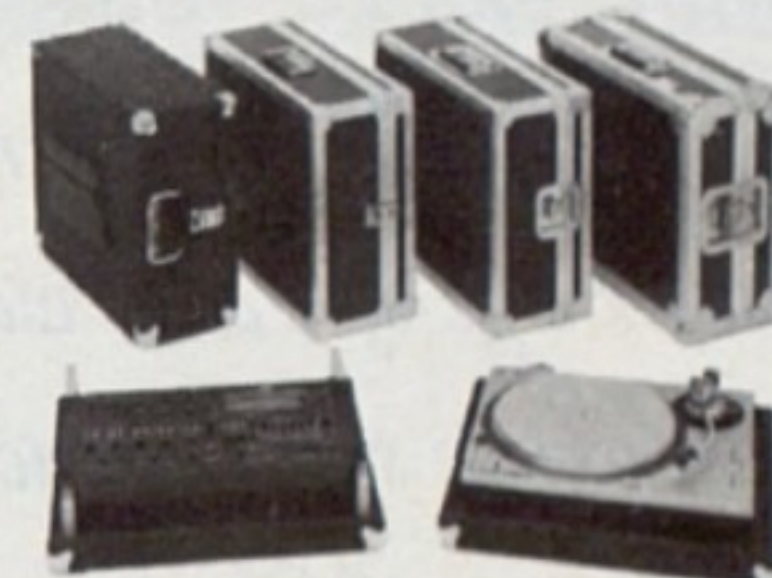
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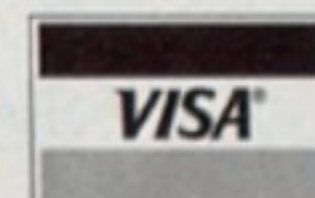
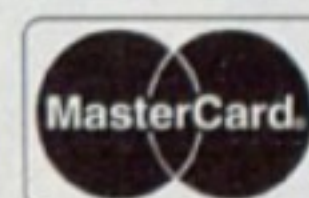


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Young Blood

DJS DEDICATE FORMATIVE YEARS TO BUILDING A BUSINESS

David Pruter (right) and Zack Lynch (left) of DJ Pro



Some people know exactly what they want to do for a living early on in life. David Pruter, owner of DJ Pro, realized his dream at the tender age of 12. It was at a seventh grade school dance in his hometown of Cheyenne, Wyo. That night, he and his friend, Zack Lynch, sat watching the disc jockey, mesmerized by what they saw.

It was all they talked about for days. Before long, the topic changed from the DJ they had seen at the dance, to starting their own DJ service.

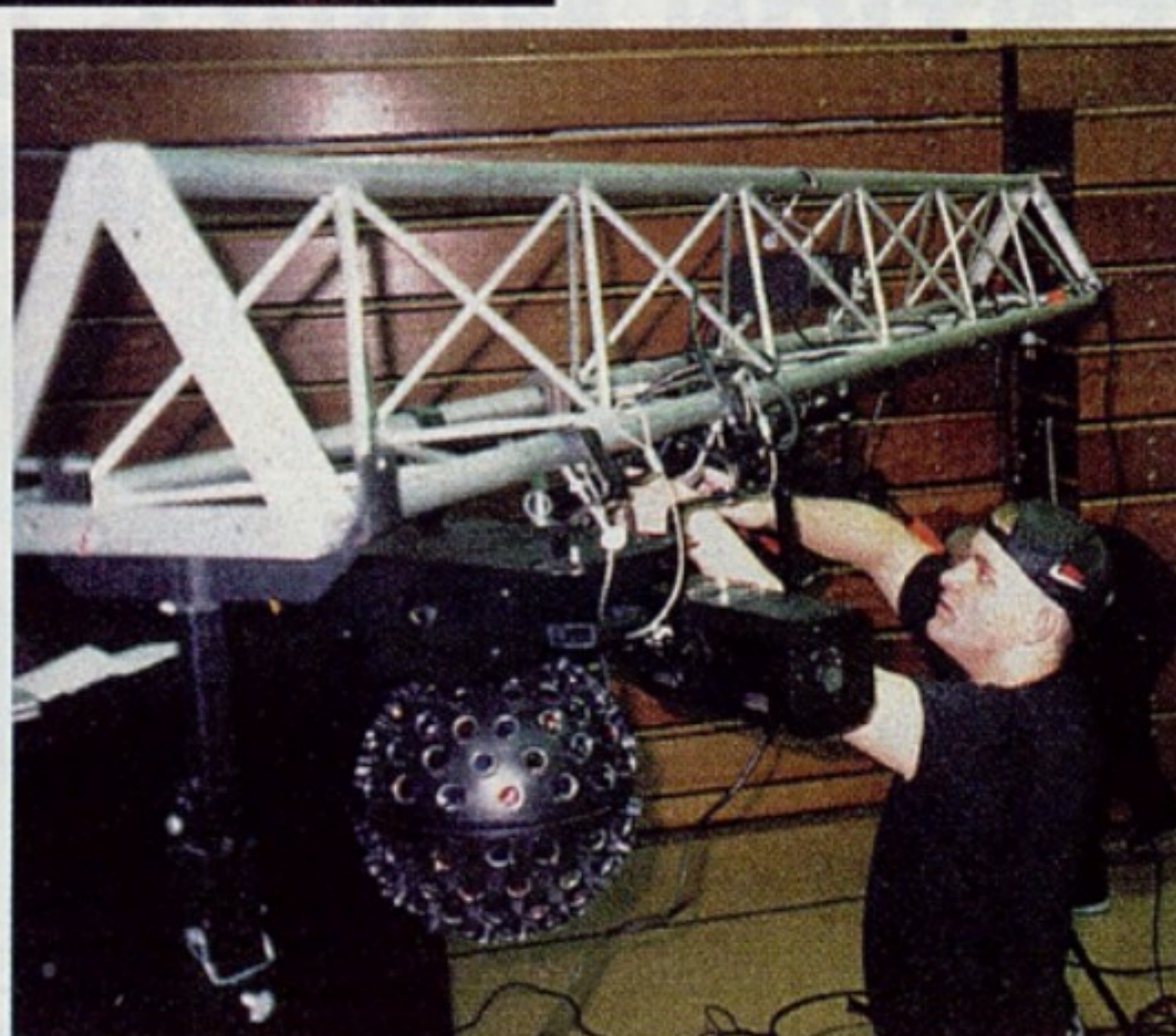
Their first gig was for a party for Pruter's brother Eric, in the basement of their home. They didn't have much equipment, but everyone there had a great time, them included. Word quickly spread of the job they did and they were soon hired to play their second job — a birthday party. Pruter's dad drove the two boys and their meager gear to the party, for which they were paid \$40 for their services. This may not seem like a lot to the average working DJ, but to two 12 year old boys... they were in the money! Unlike the average 12 year old, though, these two enterprising guys agreed to put every penny back into the business.

"We had some money to buy something. Zack and I rode our bikes to Pay-N-Pak and purchased a blue and red flood light," says Pruter. "I had a paper route during this time to make a little money and by the end of the month, I saved almost \$100.

Every time I saved

some money, I bought more and more equipment," says Pruter. He and Lynch also mowed lawns and shoveled snow just to fund their passion.

DJ Pro began getting new business by word of mouth. Friends and teachers heard about them and they were able to keep busy without advertising, which they couldn't afford yet. One of their teachers, who was chairwoman of the school dances, heard about them and asked if they would like to audition for the school's next dance. They got the job, along with several subsequent school dances. Today their company, DJ Pro, specializes in school dances.



Eric Pruter learned the business fast and, in no time, was ready to be a central part of DJ Pro, in Wyoming.

continued on page 96

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Young Blood

David Pruter (left), Robby Rivera (right) and Eric Pruter (center) know what it takes to put on a spectacular sound and light show.

AGAINST ALL ODDS

Three years ago, in 1993, they lost everything when a fire swept through the garage where they kept all their gear. Fortunately, most everything was insured and within a week they began rebuilding their system, this time with a more experienced and sophisticated taste in products.

"We didn't have as much equipment as we used to, but what we had was extremely good," says Pruter. Now DJ Pro's equipment is covered by business insurance.

In '95, Lynch left for college in Florida, leaving Pruter to handle the business alone. He was apprehensive at first about how he would handle the audience. He was used to working behind the scenes, handling the sound and lighting. Pruter found he most enjoyed lighting and Lynch had a way with the crowds.

It turned out to be a growing experience for him, however, as he overcame his shyness. Pruter's brother Eric, 17, also displayed an interest in the business and began assisting him at jobs, along with another friend, Ben Daseler, 16. They quickly learned the routine and were soon capable of going out on jobs alone. Now Eric and Ben are maintaining the entire business in Wyoming while Pruter is in Lake Havasu City, Arizona attending college. Lynch is also attending college in Arizona, after transferring from Florida, and together they've established a clientele in their new location.

Both Pruter and Lynch, 20, are studying business and plan to continue in the DJ biz after graduation. But Pruter's dream doesn't end there. He aspires to own a nightclub, possibly in Las Vegas. For now, however, he's working on a slightly more attainable goal.

Pruter would like to eventually have a sound and light company big enough to play, and even promote, Raves. These megaparties typically feature underground music and run all night long. They are also held in obscure places, like in the middle of the desert or in abandoned warehouses. With 3,000 to 4,000 people in the door at \$20 a head, Pruter sees it as a market worth pursuing. He plans to accomplish the goal by simply building a solid reputation as a professional sound and light company and keeping up with the times.

Keeping up with technology is an important factor for staying ahead, Pruter says. He feels he's got an advantage because he's young and not intimidated by technology. And at only 19 years of age, he's got a whole lifetime to achieve his dreams. "If you can dream it, you can do it," recites Pruter.

If you would like to see your company featured in Mobile Beat's "In Search of..." or "ProFiles" send us information about you and your company. Tell us why you're the best at what you do and what makes your company unique. We love visuals so be sure to include photographs, your presentation materials or a video (not returnable). Send your portfolio to: Mobile Beat Magazine, P.O. Box 309, East Rochester, N.Y. 14445. (No phone calls please!)

LIGHTING

American DJ: Avenger, Funnel, 8-lamp helicopter, 6-lamp helicopter, 4-foot blacklight, Sunray, Black Widow, Club Strobe, Mega Strobe, three 8-way switch boxes, (2) SC systems, bubble machine, (3) pinspots, (6) stick strobes, porcupine.

Martin: (2) Roboscan 218s, 2308 color, Robocolor IIs, Robozap, Spinner, Pro junior 700 fogger, all equipment in custom cases.

Eclipse Lasers: Digital LVD/SE-5mw green, red, orange, SE joystick

Lightwave Research: (2) DataFlash, controller

SOUND

Mixer: Gemini PDM6008, MTX300, Numark DM1800

CD players: (2) Gemini CD-4000s, Denon 2500F CD player, HP surestore CD Writer with Gateway 2000 computer

Turntables: (2) Technics SL-1200-MK2

Amplifiers: Yorkville: (2) AP500s, AP1200, AP3000

Speakers: Yorkville: (2) Elite EX2000s, (2) Pulse 253s, (2) Pulse 153s, 2 Cerwin Vegas

Microphones: (2) Shure Brothers headsets, EX14/10 wireless, gooseneck

Misc.: DOD real-time analyzer, Furman power conditioners, Alesis Quadraverb, Alesis M-EQ 230, Denon DN-770R dual cassette deck, Numark Beatkeeper, Stanton BeatCounter, Rack drawers, Elite processor.

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Karaoke singers often come and go, especially on the club circuit. So to keep singers coming back week after week, Pioneer and ProSing Entertainment have joined forces for a hot new promotion called the "Karaoke Star Search."

The promotion starts out at the club level, where singers compete for the state finals. Singers will be judged on voice quality, audience participation and stage presence. This creates an even playing field, regardless of the person's talent in any one area.

To participate in the nationwide event, a club sets aside one night a week for 10 weeks for the "Star Search" competition. The winner at the end of the local contest goes on to the state finals. State winners then advance to the national Karaoke Star Search, to be held late in the year. Arrangements are being made to televise that event. In total, over \$250,000 in cash

and prizes will be awarded with an attractive payout of \$10,000 for the national winner.

Clubs and bars that buy into the promotion receive an extensive package of prizes and printed materials along with a video explaining how to maximize its success.

As the main purpose of the Karaoke Star Search is to pump up karaoke at the club level, the promotion includes a clever



Beavis and Butthead hit the crowd with a dose of Metallica at a recent Karaoke Star Search presentation held at Disneyland's Neon Cactus.

twist to keep singers coming up to the microphone week after week. Every night a singer performs a song from a special songbook of titles on Pioneer CDGs or LDs, they get a coin with a value of \$1 to \$10. ProSing's Jack Strausser explains, "The coins are an incentive for people to participate every night of the 10-week contest. Even if they don't win the contest, at the end of the 10 nights, they can redeem the coins for customers loyal to the clubs that have bought into the promotion."

According to Strausser, the goal is to have 2,000 venues participate. And while it's a natural for clubs, Karaoke Star Search is a ready-made attention getter for restaurants and malls as well.

Star Search competitions are already being held in the Chicago area. To get the word out nationally, a direct mailer is on the way to KJs coast-to-coast using ProSing's massive national KJ and club database.

Strausser suggests that KJs looking for a way to promote themselves should get the details on the promotion as soon as possible so that they can introduce it to a club in their area. "A KJ who can get a club involved in a promotion of this magnitude certainly has an edge over the competition," says Strausser.

In addition, sponsorship opportunities exist for companies wishing to tie in with the national promotion. For more information, call 1 (800) PRO-SING.

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HOW DO YOU FIND THE TRUE STARS FOR YOUR TEAM?

With any growing business come a few growing pains. If you find that working six nights a week plus being in the office Monday through Friday is wearing you down and you can't even think about increasing gigs, it's probably time to add some people power.

As you begin building a team of KJs, you should set your standards high, but not unattainably so. Not even your most dedicated employee will ever put in the time and dedication that you do. But if you choose well and train properly, the result will be competent, trustworthy KJs who will help your business grow, and take some of the burden off of you.

JOB DESCRIPTION

When looking for a karaoke host, your best candidate should be charming, well-groomed, outgoing, punctual, reliable and be a pretty good singer with good communications skills. Every employers dream, right?

Your first option is to sub-contract DJs and KJs who work for other companies. Often, just a phone call to a competitor can get you the names of people you can call in a pinch. The downside is that your competitors are not about to give out the names of their top talent. You'll also be settling for someone trained by another company. Unless you are really desperate, it's better to hire and train your KJs your way from the start.

DIGGING FOR DIAMONDS

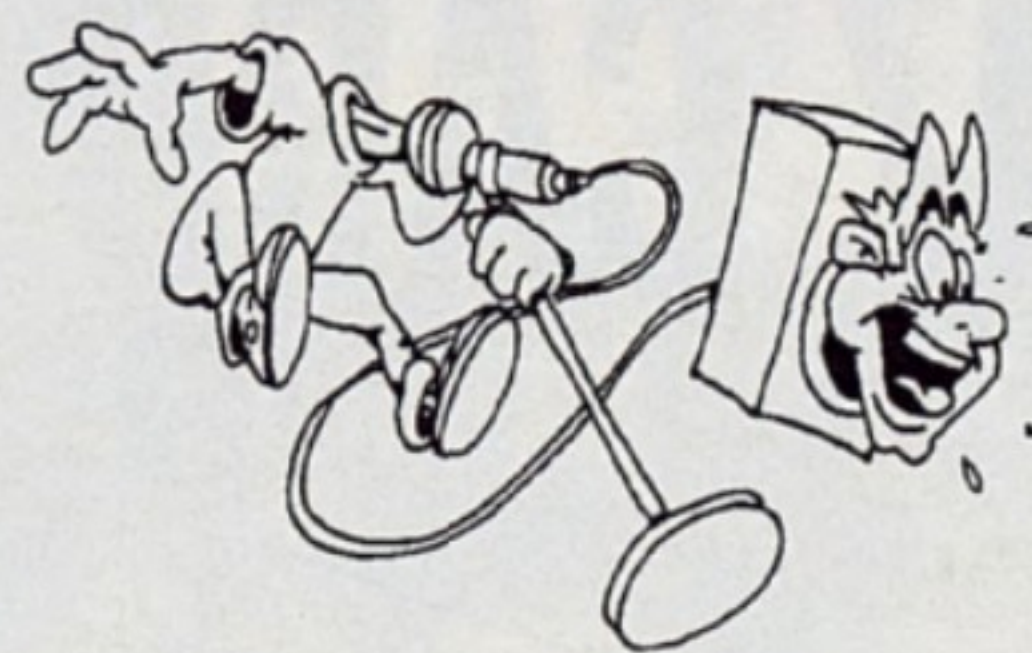
The starting point in your search is to

place ads in local entertainment publications, newspapers and trade magazines. Keep your ads brief and run them for seven to 10 days. Start your ad on a Sunday (most read) so you get two Sundays in your ad run.

Aside from the local daily newspaper, target publications that have anything to do with the arts, like acting, singing, musicians, etc. Reinforce your ads with flyers posted in local music shops, clubs, drama schools, on college campuses, drama departments, modeling schools — anywhere anyone with musical talent might frequent. In addition, get the word out to vocal coaches, vocal groups, tour guides, and even comedians. Another source is your day-to-day people pool. You know the friendly waitress you met the other day, the outgoing one who is trying to do some singing on the side? Anyone who is comfortable in front of people could possibly make a good KJ.

RIIINNNGGG!

So now your potential karaoke stars are calling. Don't waste time interviewing over the phone. In five minutes or less, ask a few short questions like: What interests you about this type of work? What area do you live in? Do you have a dependable means of transportation? If they pass this phase, set up a time for them to meet with you face to face. This is when you will find out what they are really like. Tip: People whose first question is, "How much money will I make?" don't generally care



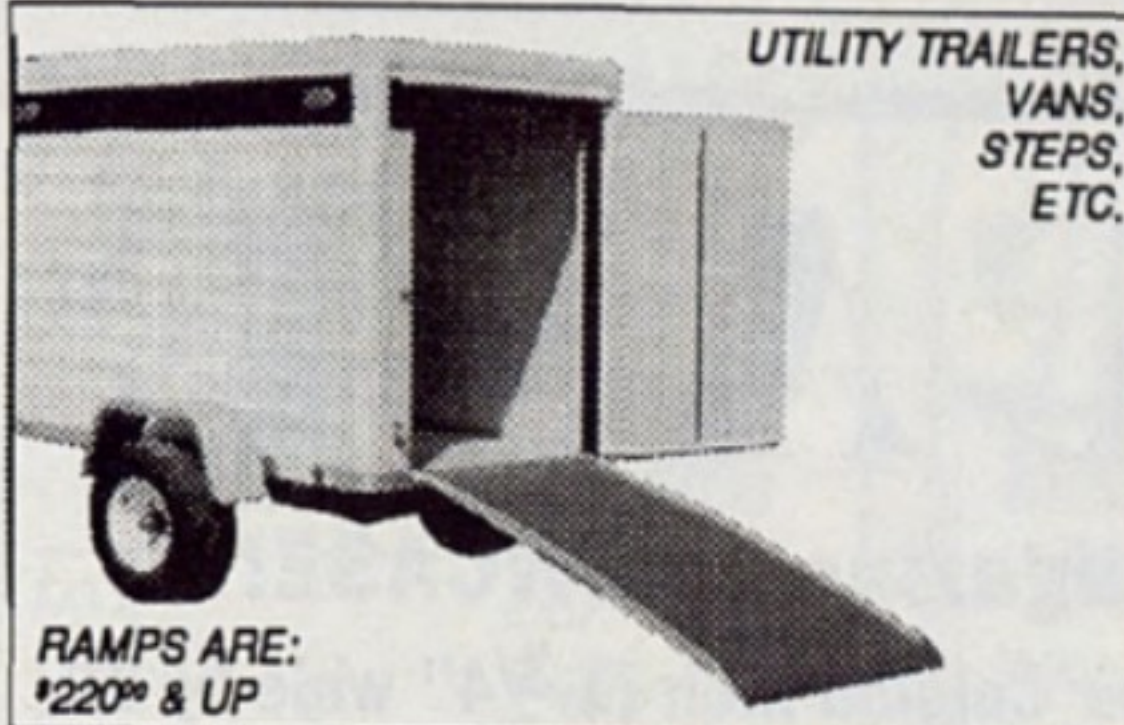
about much else. You need to start out with people who have great attitudes toward the work and the people. Train those types of people and pay them well. With the "no-way-am-I-going-to-hire-you" people, keep it short, be kind and move on.

THE INTERVIEW

Often times, someone can conduct themselves well in an interview, but disappoint you on the job. Pay close attention to detail. Are they on time? If they were late, did they call or offer a believable explanation? How's their appearance? How's their attitude? Keep in mind, you need people who can get to those last minute, we-need-a-karaoke-host-now situations.

I have found that applications and questionnaires are a good tool. On the applications, have them list their name, address and phone numbers as well as job experience and a couple of references. On the questionnaires, ask a few key questions that emphasize the job duties ("Do you have any back problems?"). I also include a short music knowledge quiz. I list the song titles and have them fill in the artist or visa versa.

During the interview, watch for the red flags. If they tell you they know every single Madonna song by heart, or that their cousin's aunt's sister's mom is a close friend of Sammy Davis Jr.'s uncle or that they can sing every lick of every tune in Cats... look out! The "I'm so savvy about the biz" types, generally are not what you are looking for and can end up being way more than you want. Diversified music knowledge and appreciation is a key to your success in many and most rooms. Encourage them to talk about themselves (sometimes this can reveal a multitude of problems) and then wrap it up. After the final interview, categorize your notes and



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questionnaires from the most impressive to the no-ways. Then check references on the ones you are considering.

Next, call the best ones back (whose references checked out) for a second interview and audition. This is another opportunity to find out more about their timeliness and dress. However, this time you will ask to hear them sing, noting their microphone technique, etc. Throw a few situations at them as if they were on a gig. List their weaknesses and strengths. If they pass, have them do an initial gig with you (training pay). If they really want to host they will be more than excited to do it.

After that, pay them to co-host. This is where you intensively train them to do things your way, without limiting their own style. They need to be enough like you that you can send them out to do one of your gigs, but feel comfortable enough to be themselves. Demonstrate what works and what doesn't and allow them to make a few mistakes. Evaluate their performances after each show and give them a few points to work on.

When you feel they are ready, give them a gig to do on their own. It's okay to pop in and see how they are doing, but if all is well, don't hang around. If things work out, congratulations! You're building people power. Throughout the training program, follow up with them after each gig. Invite them to lunch and discuss any problems they might be running into. Always keep other hosts' performances out of your conversations. Don't compare. You can help them grow simply with good communication. And ultimately, these people will be a positive reflection on you.



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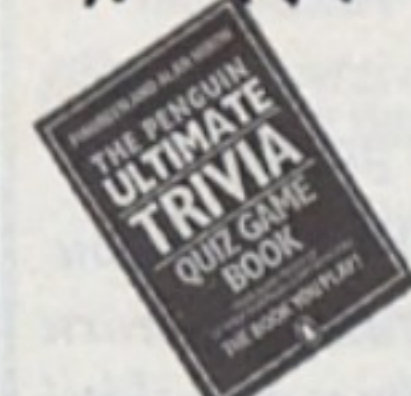
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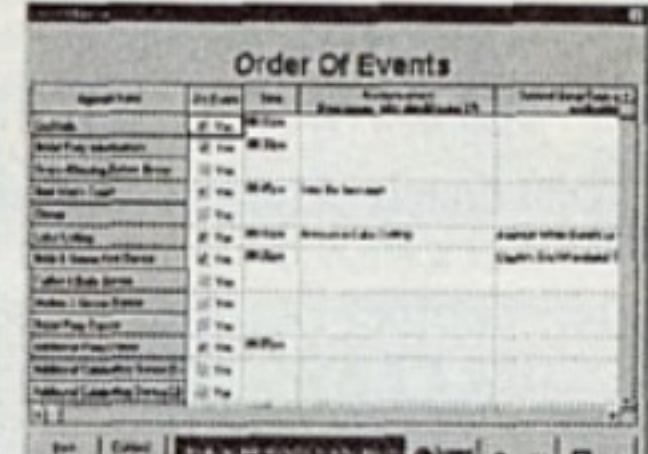
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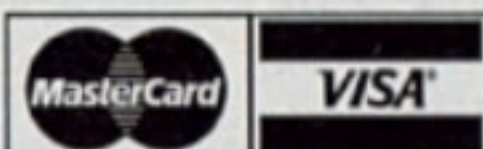


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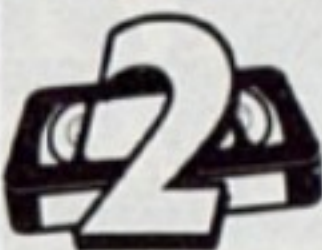
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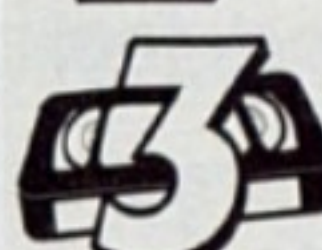
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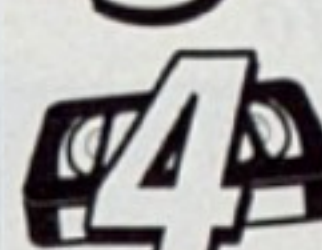
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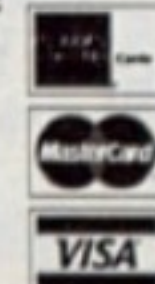
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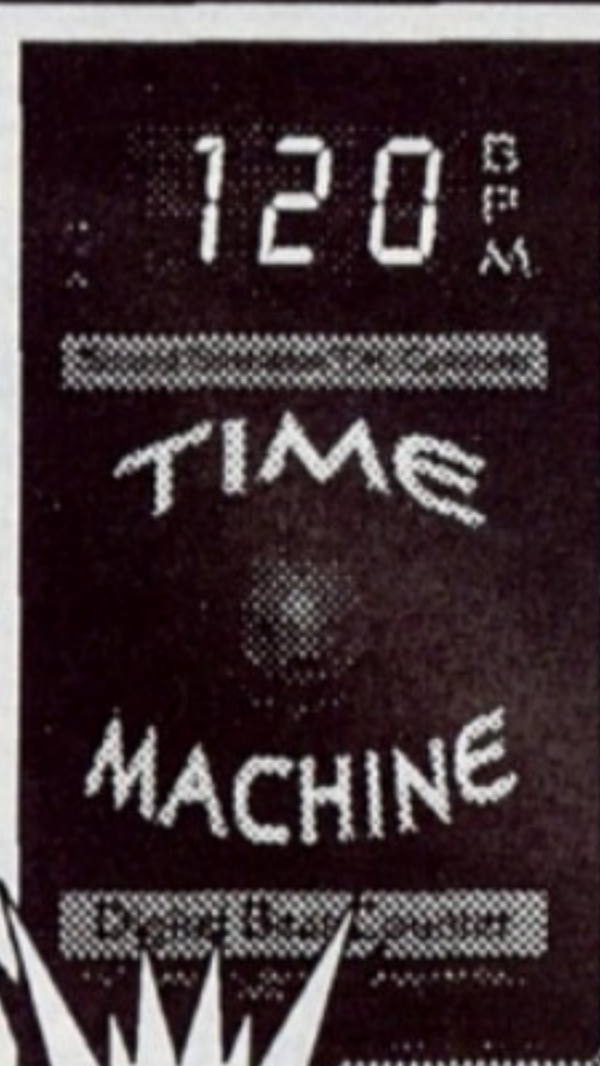
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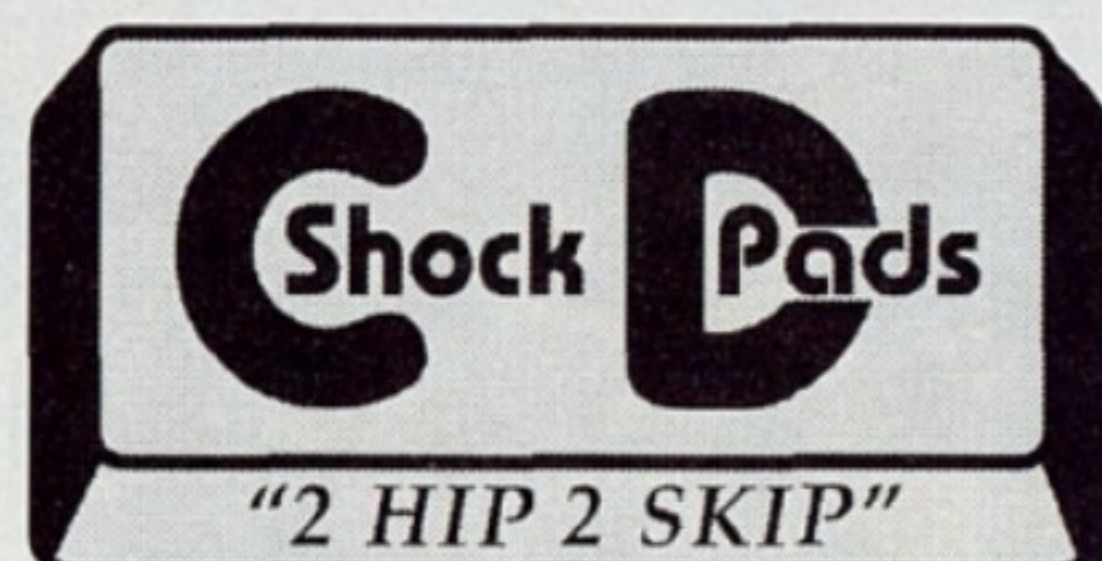
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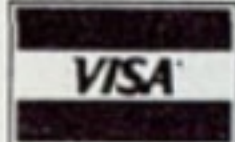

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| 1. 42nd Street, Lullaby of Broadway | 7. Fiddler On The Roof, If I Were A Rich Man | 15. West Side Story, Somewhere |
| 2. Caberet, Caberet | 8. Bye Bye Birdie, The Telephone Hour | 16. Hair, Aquarius/Let The Sunshine In |
| 3. Les Miserables, I Dreamed A Dream | 9. Cats, Memory | 17. Jesus Christ Superstar, Superstar |
| 4. Hello Dolly, Hello Dolly | 10. La Cage Aux Folies, The Best Of Times | 18. Phantom Of The Opera, All I Ask Of You |
| 5. Beauty And The Beast, Be Our Guest | 11. Chorus Line, One | 19. GiGi, Thank Heaven For Little Girls |
| 6. Miss Siagon, The Last Night Of The World | 12. Evita, Don't Cry For Me Argentina | 20. The Wiz, Ease On Down The Road |
| | 13. Grease, Summer Nights | 21. Annie, Tomorrow |
| | 14. Tommy, Pinball Wizard | |

CD 15 - THE COMPLETE CREATIVE PARTY CD

CREATIVE PARTY SONGS

1. Macarena (Speed Up Version) (Vocal)
2. Bunny Hop (Hip Hop)
3. Cha Cha (Techno) - Tea For Two
4. Achy Breaky (Rave)
5. Chicken Dance (Funky Remix)

BAR/BAT MITZVAH

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6. Mother to Son - The Promise of Love
7. Father to Daughter - My Little Lady
8. Parent to Child - Not While I'm Around (No One Will Harm You) - As Originally Done by Barbra Streisand
9. Mitzvah Rap
10. Mitzvay Day-O (Vocal)

WEDDING CREATIVE SPECIALITIES

11. Bride to Father - Daddy
12. Groom to Mother - Lighthouse
13. Bride and Groom - Happily Ever After

BONUS TRACKS

WEDDINGS

14. Grand Entrance
15. Toast by our Best Man
16. Toast
17. Bride & Groom Dance
18. Father & Daughter Dance
19. Mother & Groom Dance
20. Parents & Bridal Party
21. Throw the Bouquet - Single Women
22. Removal of the Garter
23. Throwing the Garter - Single Men
24. Cutting the Cake
25. Dollar Dance - Get Your Bills Ready

Fun Segments for Weddings

26. The Higher the Better
27. Get Your Hand Out of There
28. Dad, Close Your Eyes

BAR/BAT MITZVAH

29. Grand Entrance
30. Candle Lighting
31. Hora - Funny
32. Hora - Regular
33. Motzi - Funny
34. Motzi - Regular
35. Kiddish
36. Toast
37. Contest
38. Memory Glass
39. Host & Hostess Dance
40. Mother/Son Bar Mitzvah
41. Father/Daughter Bat Mitzvah

CONTEST DROPS

42. AHHHHHHH
43. WA WA ????????
44. "NOT"
45. "PSYCHE"
46. "PEACE"
47. "COOL"
48. "GROOVY"
49. "FAR OUT"
50. "BYE BYE"
51. Air Ball! Air Ball! Air Ball!
52. He Shoots! He Scores!
53. She Shoots! She Scores!
54. We Got A Winner
55. Yummie
56. You're Out
57. Winners Get the Prizes! Losers Get Nothing!
58. You're Absolutely 100% Wrong
59. Yes and It Counts
60. Sorry, You're Out
61. Ladies & Gentlemen, Our Future!
62. The Girls Win Again
63. The Boys Win Again
- Generic Drops**
64. Conga Noises (Rolling Tongues, etc.)
65. Everybody Scream - AAAHHH
66. Put Your Hands Up High and Clap to the Beat
67. Oh Yeah
68. This Slow Song is Ladies Choice
69. Say "Ho"

70. Everybody Say "Ow, Ow"
71. Please Focus Your Attention to the Center of Our Dance Floor
72. Countdown - 10 to 1
73. Drum Roll Count to 3
74. That's Easy For You To Say
75. Ladies and Gentlemen, It's Been Our Pleasure Partying With You This Afternoon
76. Ladies and Gentlemen, It's Been Our Pleasure Partying With You This Evening
77. Thank You and Good Night
78. Welcome to Our Bar Mitzvah (New Age)
79. Welcome to Our Bat Mitzvah (New Age)
80. Welcome to Our Wedding Reception (New Age)
81. Welcome
82. Dog Barks
83. Shhhhhhh (Plain)
84. Shhhhhhh "Quiet Please"
85. "Wake Up"
86. The Caterer Presents the First Course
87. The Main Course is Now Being Served
88. The Buffet is Now Open
89. The Food Stations are Now Open
90. The Dessert Table is Now Open

Other Party CDs from Bobby Morganstein Productions

- | | |
|--|---|
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| CD2 The Complete Latin Party CD <i>All Your Favorite Latin Dances</i> | CD9 The Complete Miscellaneous Party CD <i>Wide Assortment of Misc. Party Songs</i> |
| CD3 The Complete Novelty Party CD <i>Novelty Songs & Sound Effects</i> | CD10 The Complete Medley Music Party CD <i>2 CD Set of Ethnic Dance Medleys</i> |
| CD4 The Complete Traditional Party CD <i>Traditional Dances & Wedding Music</i> | CD11 The Complete Big Band Swing Party CD <i>The most requested Big Band swing selections</i> |
| CD5 The Complete Specialty Party CD <i>All Your Favorite Specialty Dances</i> | CD12 The Complete (Best Of) Jingles Party CD <i>The best 99 tracks from the UK's best selling series DJ Jingles</i> |
| CD6 The Complete Grand Entrance Party CD <i>Grand Entrance Music for All Occasions</i> | CD13 The Complete Dinner Music Party CD <i>Over 70 minutes of mixed instrumental dinner music with a jazzy flair.</i> |
| CD7 The Complete Classic Party CD <i>Hard to Find Classic Party Songs</i> | |

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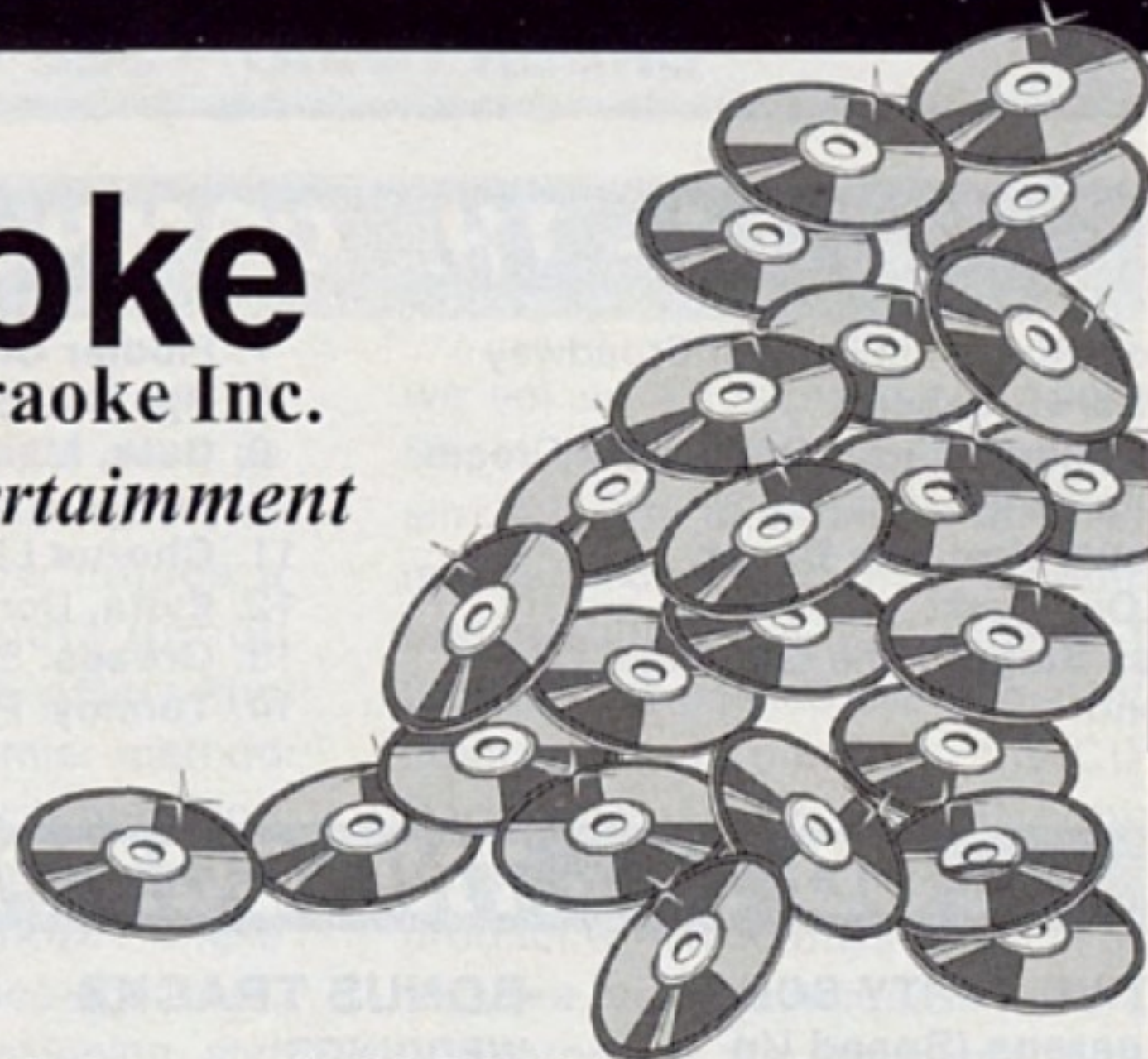
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|---|--|
| VD 1 THE BAR/BAT MITZVAH BASIC PRODUCTION VIDEO <i>How to Prepare & Run a Bar/Bat Mitzvah</i> | VD 4 THE PARTY DANCES VIDEO <i>15 Dances, 5 to teach your staff, and 10 for your staff to teach the guests</i> |
| VD 2 CONTEST VIDEO <i>All you need to perform all the Basic Party Contests</i> | VD 5 THE BAR/BAT MITZVAH "PARTY DEMO" VIDEO <i>This is a demonstration video that our MCs and DJs use to assist in selling our Bar/Bat Mitzvah Production Packages</i> |
| VD 3 THE BAR/BAT MITZVAH FULL PRODUCTION VIDEO <i>A Behind-The-Scenes Look at the "High End" Affair</i> | |

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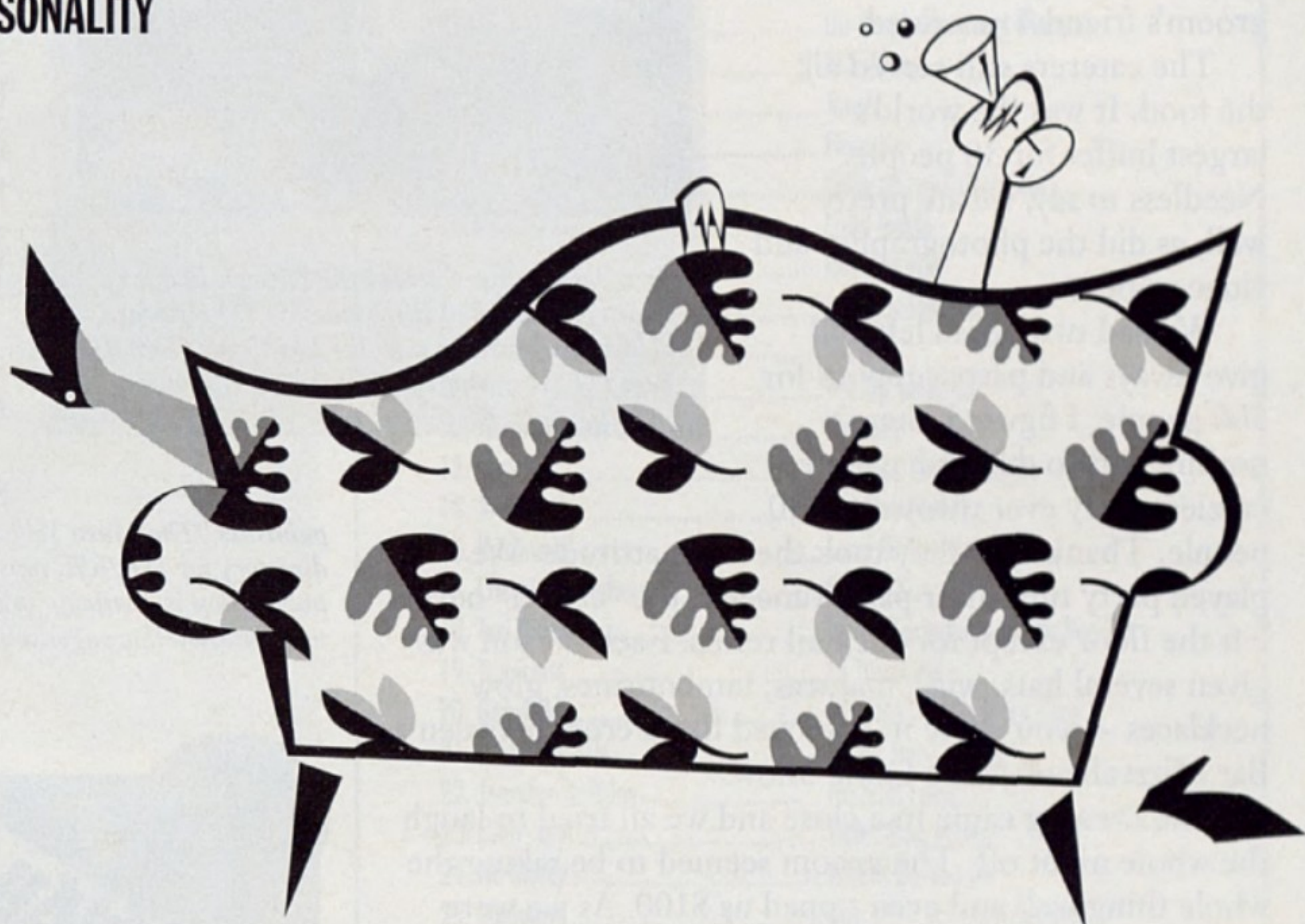
THE BRIDE HAD A SPARKLING PERSONALITY

The wedding reception was set at an upscale, if not pretentious, "country cottage" for 300 close friends and relatives. Guests began to filter in and the reception began in a very elegant manner. The bridal party introductions were going fine... until we announced the bride and groom. Everyone stood up, waiting anxiously for the couple to enter arm in arm. It was truly a sight to behold as the bride swaggered and stumbled into the reception hall, the red-faced groom trailing behind. This night was showing potential for being more than just a typical affair.

Somehow, the bride found her seat and things were going as planned. The toast was sweet and well thought out. Apparently the bride thought so too, as she tossed back her whole flute of champagne. Then she grabbed the groom's goblet and chugged it down like water.

Five minutes later we opened with our first set. The bride made her way out onto the floor looking like Trevor Berbick after his fight with Mike Tyson. She fell once, stumbled back to her feet and then fell backwards knocking me (the MC) back against the DJ booth. I helped her back to her feet, but she promptly fell again. After helping her stand a final time, she made her way to the other side of the dancefloor and passed out cold. And we were only 15 minutes into the reception!

Seeing the embarrassing situation take focus, the facility's catering service escorted (carried) her to the bridal suite located above



the reception hall. It was an awkward moment, but we expected she would take 15-20 minutes to gain some composure and reappear. Not more than 10 minutes later, I was informed the bride was now projectile vomiting all over the bridal suite.

Word of the bride's deteriorating condition spread across the reception room. The photographer and videographer began to panic; they had absolutely no shots or footage — no parent dances, no cake cutting, no bouquet, no garter, no dancing — zero, zip, nada! I decided to see what was happening. At this point, a crowd of guests were up in the bridal suite trying to get the bride to her feet. As she dragged herself up in a vain attempt she caught the groom's pants pocket and ripped the entire leg off of his tuxedo. Not to worry, said the Maitre D', our busboys wear black pants. The groom put on the busboys' pants, which were calf length at best, and decided it was best to just wear jeans. With the groom's attire taken care of, the focus shifted back to the bride. She was not getting better.

It was then that the manager announced, "The bride's gotta go." She was in such bad shape no one really argued. Everyone grabbed an arm or leg and they carried her off, down the stairs, through the reception room, past all the guests, out the door and into the limo.

NIGHTMARES AND HISTORIC AFFAIRS

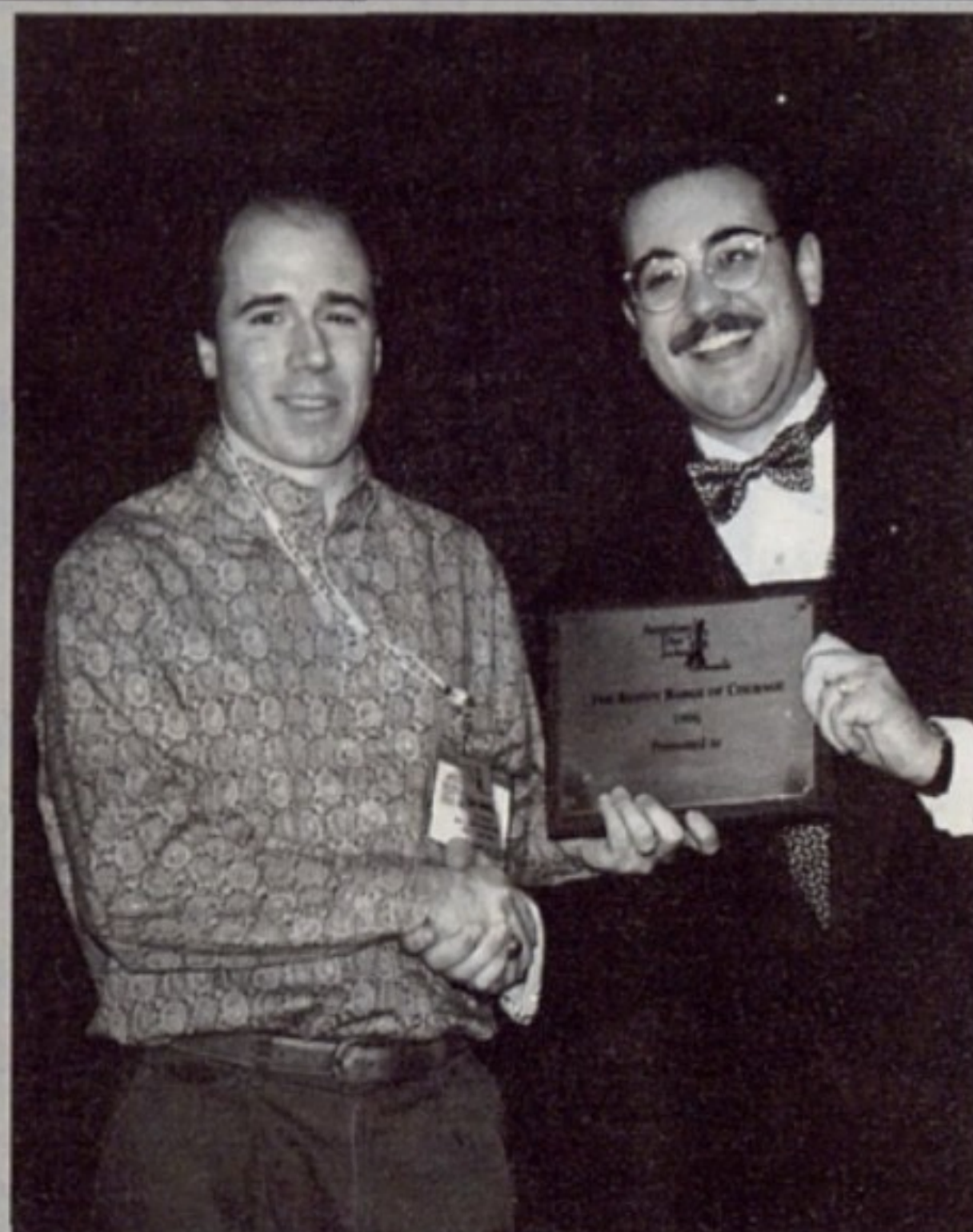
The bride's father lost it at this point. He began screaming nose-to-nose with the groom, "How could you let this happen?" He then stormed out, followed by his entire family. We were now only an hour and 20 minutes into a four-hour gig and only about 30 guests (all the groom's friends) remained.

The caterers still served all the food. It was the world's largest buffet for 30 people. Needless to say, we ate pretty well, as did the photographer and videographer.

We had two hours left and give-aways and party supplies for 300 people. I figured, there's nothing left to do but have the craziest party ever thrown for 30 people. Thankfully, they took the same attitude. We played party tune after party tune and the "crowd" never left the floor except for cocktail refills. Each person was given several hats, wigs, maracas, tambourines, glow necklaces — you name it. It looked like a cross between a Bar Mitzvah and "The Gong Show."

The evening came to a close and we all tried to laugh the whole night off. The groom seemed to be taking the whole thing well and even tipped us \$100. As we were packing up our gear, the catering manager informed the groom that the bride's father had not settled the balance of the bill. The groom began tearing open gift envelopes and hitting up his friends for money to cover it. He came up \$125 short and the "kind-hearted" catering manager would not let him go. He came back over to us and asked if he could borrow his tip money back along with an additional \$25. Hearing this, the catering manager said he could slide on the \$25. So we gave back the \$100 tip and proceeded to finish loading our van.

At this point his friends had all left, the limo had taken his drunken bride home, and it was the wee hours of the morning. Only my DJ, the catering manager, the groom and myself remained as we locked up the banquet facility. The groom now needed a ride home. The catering manager



Scott's narrative received the "Brown Badge of Courage" award at the American DJ Awards, held in conjunction with the Las Vegas "Mobile Beat DJ Show and Conference" in January.

didn't even offer and my DJ and I still had to go back to our office to unload the equipment. Not to mention the groom lived 45 minutes in the opposite direction of our office. We decided to call him a taxi and waited with him in the empty parking lot for it to arrive. He thanked us for understanding and assured us he would repay the tip money along with the money he now needed for cab fare (about \$40 with tip).

We never saw or spoke to the bride or groom again, however, about two weeks later I got a check for the tip money, cab fare, and an extra \$100 for being the only "stranger" to help him out.

I hope the bride and groom get as much enjoyment out of telling this story as I do.

Scott Kiley, a former DJ business owner, now publishes "The Music Yellow Pages," a worldwide equipment resource directory for DJs/KJs, musicians, and music and sound retailers. The publication is available in print and on the internet at: <http://www.musicyellowpages.com>



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DMA Top 50

Dance Chart



| Artist | Title |
|---|---------------------------------|
| 1. Robert Miles | One And One |
| 2. Toni Braxton | Un-Break My Heart (Remix) |
| 3. B.T./ Tori Amos | Blue Skies |
| 4. France Joli | Touch |
| 5. Funky Green Dogs | Fired Up |
| 6. Amber | Color Of Love (Remixes) |
| 7. Qkumba Zoo | Child Inside |
| 8. Tzant | Hot And Wet |
| 9. CJ Bolland | Sugar Is Sweeter |
| 10. Danny Tenaglia | Oh No! |
| 11. Bizarre Inc. | Get Up Sunshine |
| 12. Way Out West | The Gift |
| 13. Lost | Because You Loved Me |
| 14. 3rd Party | Can You Feel It |
| 16. Kristine W. | Land Of The Living |
| 17. Chemical Brothers | Setting Sun |
| 18. Tori Amos | In The Springtime Of His Voodoo |
| 19. Tropicana | La Tropicana |
| 20. Gabrielle | Give Me A Little More Time |
| 21. Quad City DJs | Space Jam |
| 22. Jennifer Holliday | No Frills Love |
| 23. Livin' Joy | Don't Stop Movin' |
| 24. No Mercy | Where Do You Go |
| 25. Madonna | Don't Cry For Me Argentina |
| 26. Chaka Kahn | Never Miss The Water |
| 27. Future Sound Of London | My Kingdom |
| 28. Ondina | Dance Into The Night |
| 29. Jocelyn Enriquez | Do You Miss Me (Remix) |
| 30. Armand Van Helden | The Funk Phenomena |
| 31. RuPaul | Snapshot |
| 32. Reel 2 Real | Jazz It Up |
| 33. EKO | De La Casa |
| 34. Nuyorican Soul / George Benson | You Can Do It Baby (Remixes) |
| 35. El Mariachi | Cuba |
| 36. Me'Shel Ndege'Ocello | Who Is He And What Is He |
| 37. Rageous | Cunty (The Feeling) |
| 38. Outta Control | Sinful Wishes |
| 39. Yukiyo Takabayashi | The Takabayashi EP |
| 40. Simply Red | Angel |
| 41. Klubbheads | Klubbhopping |
| 42. E-N | That Sound |
| 43. Giselle Jackson | Love Commandments |
| 44. Cevin Fisher | Shine The Light |
| 45. Suzanne Rye | Because You Loved Me |
| 46. Sarah Washington | Everything |
| 47. Blunt Funkers | Move Around |
| 48. Minds Of Men | Brand New Day |
| 49. Lost | Unbreak My Heart |
| 50. New Station | Night Train |

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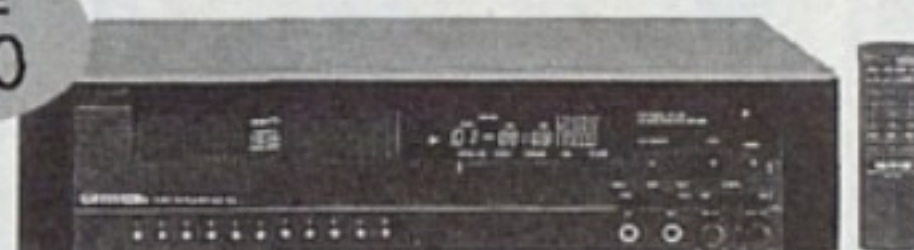
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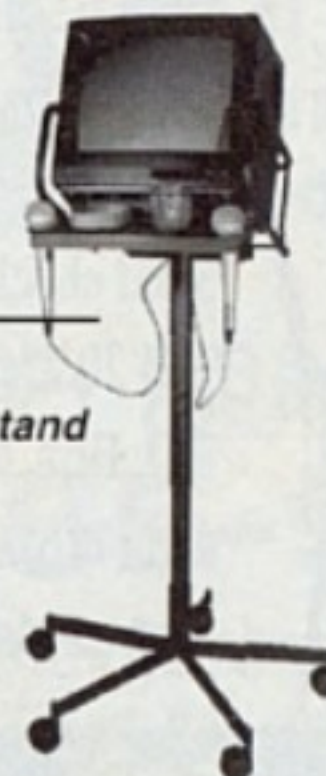
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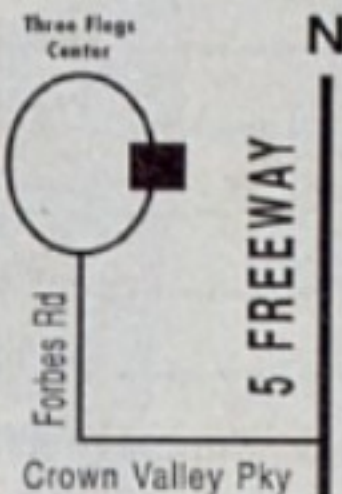
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